

漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

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MANGAJIN

No. 24

Bars, Cabarets, and the "Water Trade"

Edo period pop culture flashback

**Fūryū
Manga:
Odaiji ni**

Elizabeth
Andoh
reports on:
**JAPAN'S
CHOCO-
MANIA**





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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

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Editor's Note

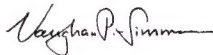
Starting in this issue is an "Events" calendar (page 6). This is something of a radical move for us, since it implies that there is a correlation between our production schedule and the flow of time in the outside world. Of course, we are working with events that range over a period of months, so it should be manageable, but this represents a break with the MANGAJIN of the past. Until now, almost all of our material (manga and feature) has been timeless—it had to be, because in our understaffed condition, we had trouble predicting exactly when the next issue would actually come out.

One development that made possible this stronger link to the space-time continuum was the addition of Ben Beishline to our full-time staff, joining Virginia Murray in our editorial department. Greg Tenhover, our marketing manager, is the one actually coordinating the Events Page. We welcome your submissions, but please keep in mind that space is limited, and we still need plenty of advance notice.

Our feature manga for this issue, *O-daiji ni*, is one of my all-time favorites. The story is cute, and there is a playful kind of use of the Japanese language, with a little taste of classical Japanese thrown in. Although the setting is the Edo period, the dialog between the main characters is in contemporary Japanese.

Since haiku plays a prominent role in the story, we took this opportunity to present some background information about the evolution of haiku. That took up considerable space, and the story itself has so much dialog that in the end, we didn't have room to tell about the artist. Christophe Kourita is of French-Japanese descent, but grew up in Japan, and is of Japanese nationality. His artwork has a unique style, and the story does a good job of portraying some of the diversity in Japanese society.

Kanji PageMaker and KanjiTalk users & potential users: if you would like to see more support for these products in the US, please see our notice on page 21.



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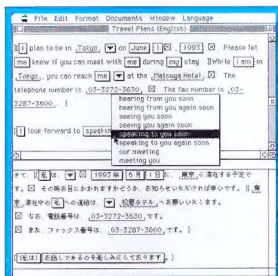
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All events take place at the Biltmore Hotel in Los Angeles. \$300 per person. Call 714-993-5075 for information.

(See *Mangajin's* "Events Calendar" in this issue for more details on the program and participants.)

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Letters

Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 6668, Marietta, GA 30065. Fax: 404-590-0890.

日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただく結構です。〒107東京港区南青山2-18-9, Fax: 03-3479-4436

AIDS misconceptions

I think you showed poor judgment in printing a strip about AIDS in *MANGAJIN* No. 19 and No. 22.

On page 37 of No. 19 you printed an "O-jama Shimasu" strip titled "Kokuhaku," or "Confession." In the last panel, which you printed again in No. 22, a young man says, "I have AIDS" to a young woman, who instantly runs away. The joke, as you pointed out in No. 22, is that the woman was expecting words of love, or maybe a marriage proposal, and instead got bad news. That she should actually run away from the man just because he has AIDS doesn't seem to come into question. Doesn't this strip reinforce the false notion that talking to people with AIDS is dangerous?

People still have many misconceptions about AIDS, especially in Japan. As a result, the suffering of people with AIDS is compounded by the callous treatment they receive from others. A comic strip that upholds this prejudice does not deserve to be in *MANGAJIN*.

IVER TORIKIAN
Nishinomiya, Japan

The Japanese manga material that we publish in MANGAJIN is selected for the purpose of illustrating points about the Japanese language and about Japanese society. In that sense, the strip in question served well to make the same point that you do—people still have many misconceptions about AIDS. It was also an excellent example of the use of the word desu, and vocabulary-wise, it provided the Japanese word for AIDS (エイズ, eizu). We try to select material from wide circulation manga since these more accurately reflect mainstream Japanese attitudes and thinking. We avoid more obscure material because it might not be representative of the general population. Our readers have a

very high level of education, and the average age is 36. We assume that they can take controversial material in the proper context.

Why katakana?

As a relatively new reader and a beginning (second semester) Japanese student, I have a question: why do manga artists sometimes use katakana with indigenous words (for example, in No. 22, in "Tsuru-Baka Nisshi," frame 26, where Sasaki answers his boss "hai") instead of hiragana?

I asked my Japanese teacher and she thought it was because the artist wants to catch the reader's attention by using katakana instead of hiragana. But it still doesn't make sense to me.

JON JUNG
San Mateo, CA

Katakana is used in Japanese something like italics in English. We have speculated in the past that manga artists sometimes use katakana to indicate that there is something different in the tone of a person's voice. In the example you mention, Sasaki probably gave a pretty snappy sounding Hai!, and writing it in katakana could distinguish it from an ordinary sounding Hai.

If that doesn't make sense either, just remember that the use of katakana can be very arbitrary.

Beyond sumo gossip

As a rabid sumo fan, I was delighted to see that you have some coverage of sumo, albeit a bit gossipy (and a trifle out of date).

However, may I suggest some sumo news that is much more relevant to *MANGAJIN's* readers? Akebono, the new yokozuna, is an American who has lived in Japan only a few years, yet who has become impressively fluent in Japanese. When he is interviewed, the interviewers give him no quarter. They ask questions rapidly, in ordinary Japanese, and he responds so nicely! How about giving us an interview with Akebono about how he learned to speak Japanese so well?

STEPHANIE TOMIYASU
Yokohama, Japan

We got a couple of letters from readers who referred to our Taka-Rie piece as "gossipy." I wonder if it's significant

that they were both from Americans living in Japan, where the media has been saturated with Taka-Rie "news." Since this was such a huge phenomenon, we wanted at least to report on it, but Time and Newsweek can rest easy, because it takes us over two weeks to print MANGAJIN and get it to our readers. The "news" is almost certain to change by then. An interview with Akebono would certainly be a worthy project for MANGAJIN. Let us see what we can do.

NihongoWare user speaks

I recently read an article published in MANGAJIN No. 21 titled "CD-ROM Product Showcase" written by Paul Ferguson that was so slanderous that I felt a response from a user was warranted. I should clarify that I don't work for Ariadne and have no relationship to them except as a satisfied customer.

After moving from the US to Tokyo two years ago with extremely little Japanese language capability, I chose NihongoWare as a means to learn the language and it has proven to be very useful for myself, my wife and our 6 and 9 year old children. Based upon the article, it is apparent to me and anyone

who has used this product that the author has extremely little knowledge of it. I question if he ever really used it. If he were familiar with it, or talked with users of it, he would have mentioned the similarities between JapaneseForEveryone and NihongoWare such as "isolating key sentence patterns and playing a ping-pong volley of listening and repeating these patterns. . .," the fact that the general approach is listening and repeating, and that it is about 150 hours of material, etc.

There is a complete failure of the author to grasp or even point out some of the nice features of NihongoWare such as the cultural information contained in it, animated graphics, text switchable to English, the entertaining coffee breaks that add enjoyment to the learning process. Totally missed is the fact that the user can use it in near privacy by the use of the headset to help them hear themselves until their pronunciation matches the CD-ROM voice. There is no mention that the user can also make cassette tapes of the course with their voice via the headset or that they have the option to change the playback speed to be able to catch those dif-

ficult words and phrases.

The points that the author does mention are taken totally out of context. His reference to lesson one totally misrepresents what you may hear in a large Japanese city such as Tokyo. Has Mr. Ferguson ever been on a train platform in Tokyo? The company uniform reference is again taken out of context in that it is only part of a larger explanation contained in the program. I cannot disagree more with his statement that "beginners will get almost nothing from this program. . ." Perhaps Mr. Ferguson would like to have a conversation in Japanese with me?

In summary, this was not an objective evaluation of the product. You should question Mr. Ferguson's research and, I believe, a formal printed apology is due the reading public. I dare you to print this letter.

JOSEPH H. LANG
Tokyo

Paul Ferguson's style of writing may be somewhat controversial, however we did confirm his general opinions with other well-informed sources prior to publishing the article.
-Ed.

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) blooper.

Hakata's tourist attractions

Shortly after my arrival in Japan, I was preparing for a trip to Kyushu to attend a conference. One of my colleagues gave me a map of Kyushu listing several tourist attractions and their locations. Because this was all in Japanese, he explained some of the attractions to me in English over lunch. He mentioned that Kyushu's Hakata region is noted for its beautiful women called "Hakata *bijin*."

When I tried to reproduce this phrase, my friend broke into laughter. He explained that instead of "Hakata *bijin*" or "beautiful woman of Hakata,"

I had said, "hadaka *bijin*" or "naked beautiful woman."

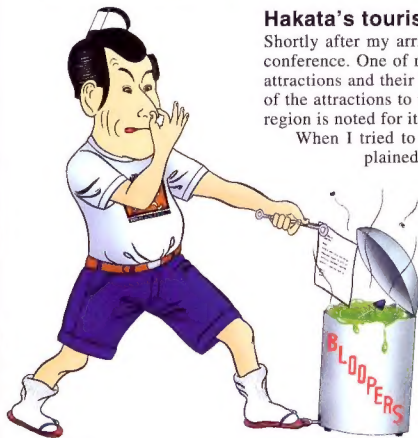
JEFFREY MORETZ
Okinawa, Japan

Extensive-expensive

I was being entertained in New York City by one of my Japanese clients who claimed excellent English comprehension. He brought me to one of New York's finest restaurants. As I scanned the menu, I casually mentioned, "What an extensive menu!"

His reply caused me considerable embarrassment: "Don't worry about the price—I'm paying."

WILLIAM M. TROETEL
Clifton, NJ



Events Calendar

April

1-30—NEW YORK, N.Y. Japan Society of New York: Japan Society Film Center presents **The First U.S. Retrospective of the Films of Actress and Director Kinuyo Tanaka**. The retrospective features 22 films starring Tanaka, many of them internationally recognized classics of the Japanese cinema from the 1930s to the 1970s, in addition to the six she directed. Admission for single or double features: General—\$6.50; Japan Society Members/senior citizens and students with valid I.D.—\$5.00. Information: 212-752-0824.

1-May 30—LOS ANGELES, CA. Asobi: **Play in the Arts of Japan**. Exhibition of over 70 works in a variety of mediums dating from several periods of history highlight playfulness in Japanese art. Includes screens, scrolls, masks, decorative pieces, games and sculpture. Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles. Information: 213-857-6111

2-3—YPSILANTI, MI. **Free Workshops for Teachers of Japanese, Arabic, Chinese and Portuguese**. Simulated Oral Proficiency Interview (SOP) Rater Training Sponsored by the National Foreign Language Resource Center at World College, Eastern Michigan University, Ypsilanti, Michigan. Information on SOPI WORKSHOP C: Japanese Speaking Test for Teachers of Japanese contact Xixang Jiang—CAL/EMU Workshop Coordinator, Center for Applied Linguistics, 1118 22nd Street, Washington, D.C. 20037; tel: 202-429-9292; fax: 202-659-5641.

3—WASHINGTON, D.C. Japan-America Society of Washington, D.C.: **Cherry Blossom Matsuri**. 12 noon—6 pm. Freedom Plaza between 14th and 13th Streets and E and Pennsylvania Ave. Japanese food and crafts. Before during and after the Cherry Blossom Festival Parade.

6—NEW YORK, N.Y. Japan Society of New York: Japan Society's Distinguished Lecturer Series presents **Professor Hayao Kawai**, a prize-winning author who will explore the depths of the Japanese psyche as revealed through contemporary problems of the family. Information: 212-832-1155.

15—LOS ANGELES, CA. Japan-America Society of Southern California: **Understanding and Working with the Japanese**. Three-part workshop for American managers. Part One, "An Overview of Japanese History," is April 15 from 9 am—12 noon. Part 2, "Cultural Contrasts Between Japanese and Americans:

Communication and Decision Making," takes place April 29 from 9 am—12 noon. Part 3, "Future Perspectives," takes place May 13 from 9 am—1:45 pm. Biltmore Hotel in downtown Los Angeles. \$125 for all three sessions; \$50 for one session. Information—tel: 213-627-6217; fax: 213-627-1353.

19—WASHINGTON, D.C. **Shakespeare Kyogen** at the Folger Library. One performance only. Information: Call The Folger Theater at 202-544-4600.

20-21—LOS ANGELES, CA. Japan-America Society of Southern California and Richard Nixon Library present a two-day conference: **Fragile Friendship: United States-Japan Relations and the Balance of Power in Post-Cold War Asia**. Chaired by former Secretary of State Lawrence Eagleburger, the conference will examine the security, trade and political issues that mold the world's most important bilateral relationship. Highlights include: A Keynote address by **Henry Kissinger** and an address by President **Richard Nixon**. Other participants include: General **Brent Scowcroft**, former National Security Advisor; **Noboru Hatakeyama**, MITI, Vice Minister; **Makoto Kuroda**, former Japanese trade negotiator; **Karel van Wolffen**, author of *The Enigma of Japanese Power*; **Michael Crichton**, author of *Rising Sun*. There will also be high-level participation by Clinton Administration representatives and the Government of Japan. Biltmore Hotel in downtown Los Angeles. Full participation: \$300 per person. Information—tel: 714-993-5075; fax: 714-528-0544.

24—WASHINGTON, D.C. Japan-America Society of Washington, D.C.: **First Annual Japan Bowl**. An academic/fun competition among high school students in the Greater Washington-Baltimore area. Students compete in the areas of Japanese language, culture, and current events. Information: 202-289-8290.

May

15—LOS ALTOS HILLS, CA. **Communications Japan '93: An Exposition**. Multimedia and software conference and expo for those interested in better communication in the Japanese language. 20+ exhibits; demos and Japanese software, books, CD-ROMs, fonts electronic mail; Connect with Japanese clubs like *Kaisha Society* and *Japanese English Toastmasters*; lectures on intercultural relations and learning Japanese. Sponsored by Japanese Cultural Center at Foothill College, Los Altos Hills, CA. (between San Francisco and San Jose). Information: 415-949-7302.

ANNOUNCEMENTS

Translation Contest

Sponsored by Babel, Inc. (one of the leading language service & cross-cultural communication companies in Japan), this contest is open to anyone regardless of nationality, age, sex, or educational background. The purpose of the contest is to discover and nurture promising but unknown translators, and the only restriction is that applicants have not had their translation work published.

The contest involves translation of a Japanese text of 1,500 characters into English. Cash prizes will be awarded as follows: **1st Place** (1 award): \$1,500, plus free trip to Japan. **2nd Place** (2 awards): \$500 each. **3rd Place** (5 awards): \$200 each.

The text to be translated and all information necessary for applying (including application form) will be published in **MANGAJIN No. 25**.

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For more information call Mr. Moteki at 03-3479-4434 or fax him at 03-3479-5047.

BRAND NEWS

Innovative uses of the Japanese language in naming products and services

ウメボ・シー
Umebo-C
Umebo-shii



Ume are usually called “plums,” but the dictionary says they are really “Japanese apricots.” *Umeboshi* are pickled *ume*, although the *-boshi* ending really means “dried.” At any rate, *umeboshi* are believed to have all kinds of health benefits, and *Minato Seiyaku* (Minato Pharmaceutical) has come up with a product that combines *umeboshi* with vitamin C. Since the English letter “C” is pronounced *shii* in Japanese, what else could they call it but *Umebo-shii*.

The name is written in English letters (*rōmaji*), but to make sure people understand, it’s written phonetically in katakana above the name, and an additional logo on the lower part of the package uses kanji and hiragana (梅ぼしさん, *Umeboshi-san*)

The product is made from tiny chunks of completely dried *umeboshi* with a coating of vitamin C and sugar. The taste is described as:

ほろーり	甘酸っぱい
<i>Horo-ri</i>	<i>Amazuppai</i>
mellow	sweetish sour
Delicately Sweet & Sour	

It’s recommended for a change of pace when driving, traveling, playing sports, or studying; to ward off drowsiness; and for those trying to quit smoking.



果実ごこち
Kami-gokochi

The product is a fruit juice drink with lots of pulp mixed in—enough even to chew, according to the name! In the name, *kami-* is written with kanji (果実) that are usually read *kajitsu*, meaning “fruit,” (as in fruit salad), but the second kanji (実), can also be read *mi*, referring to “fruit” in a broader sense (things brought forth by plants, including seeds, nuts, etc.), and additionally has

the implication of “physical substance/matter.” So how do you know the kanji are supposed to be read *kami*? For one thing, the reading is given underneath in hiragana, but the ending *-gokochi* is really a verb ending, so it immediately suggests *kami* (噛み) from the verb *kamu* (噛む), meaning “chew.”

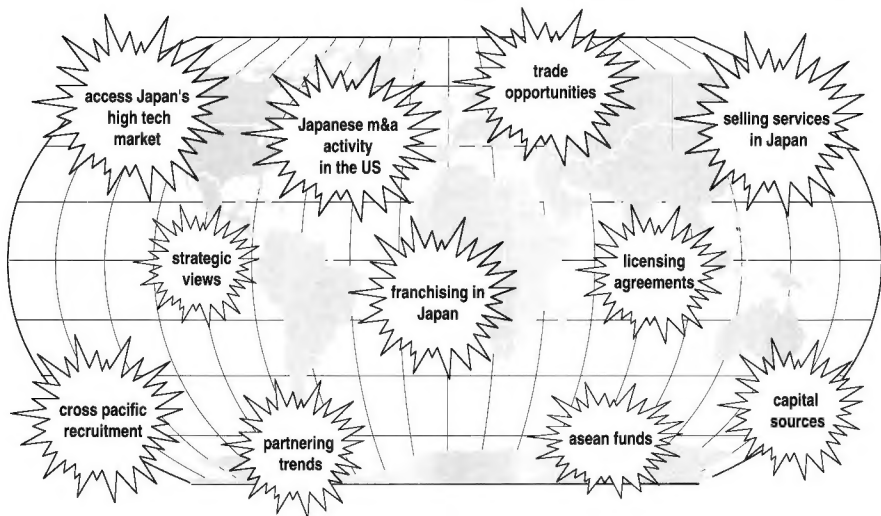
The ending *-gokochi* is a combining form of *kokochi*, “feeling/sensation.” A typical usage is its combination with *suwaru* (座る, “sit”) → *suwari-gokochi* (“the sensation of sitting in a [particular] chair”). For example, *Kono isu wa suwari-gokochi ga ii desu* means “This chair is comfortable.” Thus, *Kami-gokochi* has the double meaning “the sensation of chewing,” and “the sensation of fruit,” implying that it contains so much fruit pulp that you can chew it.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we’ll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 6668, Marietta, GA 30065



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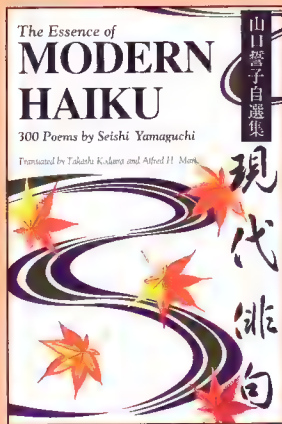
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日蔽や キネマの衢 鬱然と Hiōi ya kinema no chimata utsuzen to	Seishi's original Japanese Romaji transliteration
A row of awnings— darkness settles down upon the movie district.	English translation
1927 Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dōtonbori.	Seishi's own notes help readers see how a poem is constructed, enabling the aspiring haiku writer to see how a modern master creates.
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Yamafuji Shōji, an illustrator, manga artist, and essayist, graduated from the prestigious Musashino College of Art in 1960 and went to work for National (known as Panasonic in the U.S.) as a staff designer. He turned free-lance in 1964 and has won numerous awards for his work, which appears in several magazines. Collections of his material are available in book format as well.

This cartoon appeared in the Japanese magazine *Shukan Asahi* as part of the media frenzy that accompanied the engagement and subsequent break-up of sumō superstar star Takahanada (now Takahanada) and teen idol Miyazawa Rie, known to the Japanese as Rie-chan.

For any Japan watcher in a coma until recently, the October 26th engagement of Rie and Takahanada stunned the Japanese and triggered waves of media coverage. Almost daily, the press and public alike speculated on whether the two would ever make it to the altar. Many worried that the couple was too young and wondered if Rie would be willing to give up her career and become a traditional sumo wife for her top-knotted beau. It was rumored that the greatest threat to the planned nuptials was Rie's mother, her manager since birth, who didn't want her daughter to give up her lucrative show-biz career. Such concern was warranted—the wedding was indeed called off and many held Rie's mother responsible.

The small figure in the middle is a self-portrait of Yamafuji as a sumō announcer/referee. He is introducing the two *rikishi* ("sumō wrestlers") like a boxing announcer shouting, "In this corner. . ." In sumō, compass points—*Higashi* ("East"), and *Nishi* ("West")—are used instead of corners.

"*Rie no Umi*" is a parodied version of the professional names sumo wrestlers take when they enter the 相撲界 *sumō kai* ("world of sumo"). Names ending with *Umi* (written 海 or 湖 and implying "The ocean of. . .") are popular; for example, 舞の海 "*Mai no Umi*," 豊の海 "*Toyo no Umi*," and 北の湖 "*Kita no Umi*."

Yamafuji writes *Umi* with the kanji 産, however. 産 refers to giving birth, and *no* is possessive, so *りえの産み* is literally "Rie's birther" or "The one who gave birth to Rie," a clever twist on the popular sumō name.



Title: 山藤章二の ブラック=アングル

Yamafuji Shōji no buraku anguru
(name) 's black angle

Yamafuji Shōji's Black Angle

Announcer: ひがし、貴花田 貴花田
Higa-shi, Takahanada Takahanada—
east (name) (name)

にーし、りえの産み、りえの産み
Ni-shi, Rie no umi Rie no umi—
west Rie's mother Rie's mother

"In the East, Takahanada, Takahanada— In the West, Rie's mother, Rie's mother—"

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he was looking forward to got
cancelled."*

FX: GAAAN
(an FX word indicating
shock or realization)

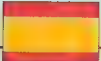
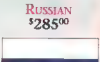
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Bars, Cabarets, & the "Water Trade"



水商売 (*mizu shōbai*), literally "water trade," refers to the world of entertainment in general, especially bars, cabarets, or anything that has to do with sex and drinking. Some say the term is a reference to the hot springs and bath houses that were the center of the early entertainment trade, while others say it is an allusion to the flowing, ever-changing nature of the business.

Whatever the etymology, it's a manifestation of another side of the Japanese psyche. Here,

Mark Schreiber serves up a smorgasbord of information about this world.

The Japanese are well known for their businesslike attitude, rigid demeanor and dedication to the company. There is another side, however, to the Japanese personality. Put a Japanese businessman in a bar, add a little alcohol, and an amazing transformation takes place. In fact, it's probably no exaggeration to say that if a foreigner were somehow to confine his contacts with Japanese exclusively to places where they engaged in after-hours drinking, no amount of argument would convince him that the Japanese were not the most affable, easy-going, happy-go-lucky people on earth.

There is an old saying, "*Edokko wa yoigoshi no kane o motanai*," (江戸っ子は宵越しの金を持たない, "A true son of Edo never goes to bed with money in his pockets"). Tokyo males of yore were apparently a hard-drinking, hard-playing, free-spending bunch of guys. Tokyo males of today may be free-spending, but when they are drinking with their own money, they can usually spend freely only within the range of their allowance, or *kozukai* (小遣, pocket money doled out by wives from the monthly household budget—see *Crayon Shin-chan*, page 52).

In addition to corporate entertaining (the greatest source of revenue for bars and cabarets), most office workers find the opportunity one or more nights a

week to unwind and spend a few thousand yen of their pocket money. Over an icy *nama biiru* (生ビール, "draft beer") or *tokkuri* (徳利, "decanter") of hot sake, co-workers might exchange gossip and anecdotes about customers or the cute receptionist at a client's office who looks like she'd accept an invitation for a date. The venue might be a small *nomiya* around the corner from their office or perhaps a *yakitori* ("grilled skewered chicken chunks") stand close to the train station from which they commute home.

But these after-work encounters do not count as a night on the town. The real dedicated drinking comes when the parties concerned make the decision to do just that. This kind of drinking may coincide with the arrival of the twice-a-year bonus; come after a springtime session of *o-hanami* (お花見, cherry blossom viewing); be a celebration over a promotion or the landing of a new account; serve as a reunion with old schoolmates; or, it may be for no particular reason at all—just a spontaneous decision.

The "water trade," that caters to these revelers has an amazingly complex hierarchy of prices and types of establishments, and there are even territorial lines. Typically, in Tokyo, company presidents and executives drink in Ginza; politicians and bureaucrats in Akasaka; rank-and-file businessmen in Shinjuku;

young office workers and college students in Roppongi or Shibuya; and blue-collar workers in Ueno and the downtown area known as *shitamachi* 下町.

In Osaka, the drinking areas are identified as Kita and Minami, north and south, respectively. The latter includes an area called Dōtonbori, which boasts a history going back some four centuries. Its spectacular neon scenery was prominently featured in the Michael Douglas film *Black Rain*.

Any regional city in Japan worth its salt has a large *sakariba* (盛り場, "entertainment district") and visitors to Sapporo, Hiroshima, Fukuoka, and Sendai, will not be disappointed.

The business establishments—bars, cabarets, night clubs, dance halls, restaurants, coffee shops, game arcades message parlors, and so on—that make up Japan's water trade come under the legal control, not of general commercial codes, but of a section of statutes known as *Keiji Tokubetsu Hō* (刑事特別法, "Special Criminal/Civil Law") that directly empowers the police authorities with enforcement. The law, specifically known as the *Fūzoku Eigyo-tō Torishimarihō* (風俗営業等取締法) Law Controlling Commerce of Public Morals, was passed by the Diet in July 1948 and has since undergone numerous revisions.

• psyche = 精神/*shishin/kokoro* • smorgasbord = 寄せ集め/*yoseatsume/baikingu ryōri* • affable = 気のおけない *ki no okenai*
• happy-go-lucky = 楽天的な *rakuten-teki-na* • anecdotes = 逸話 *itsuwu* • land a new account = 新しい顧客を獲得する *atarashu kokyaku o kakutoku suru* • caters to = 娯楽を提供する/娯楽を満たす *goraku o teikyō saru/kyōka o mitasu* • bureaucrats = 官僚 *kanryō* • worth its salt = 一定名のある/言及に値する *ichibu no na aru/genkyō ni atai suru* • commercial codes = 商法 *shōhō* • section of statutes = (立法府によって制定された)成文法の部 (*rippōfu ni yotte seitei saretai seibunhō no ichibu*) • empowers = 権限を与える *kenzen o ataeru*

It defines how the various types of establishments can be operated.

The impact of the law varies according to the degree local authorities choose to enforce the statutes. Thus, it is difficult to generalize about what you'll encounter once you walk into a night club, cabaret or other establishment. Larger night clubs may feature a live orchestra, hold stage shows and include a dance floor. Cabarets usually offer hostesses and sometimes dancing. New variations on the theme, such as "kyaba kura" (キャバクラ, an amalgamation of cabaret and club), work further to thwart any easy definition. Likewise a bar might be no more than a half-dozen stools and an elderly proprietress serving drinks from behind a counter; or, it may offer elegantly attired hostesses and the ambiance of a high-class European drawing room.

Needless to say, the cost of drinking in these places varies widely; in this, the fifth year of Heisei (1993), customers should count on paying anywhere between ¥15,000 to ¥30,000 (\$120 to \$240 at current rates) per head to drink in a respectable night club or cabaret, although this can easily reach ¥50,000 (\$400) or even more. Those who leave large amounts of money behind, incidentally, are usually those who get priority on other privileges, such as the favors of the hostesses.

Drinking establishments have long kept to a successful formula of knowing what their customers desire and delivering the goods, mainly through what I like to call the "Three A's"—alcohol, ambience and arousal. The arousal part comes from hostesses, and in some establishments, the hostesses may actually be available for the evening, if the timing and price are right. In most cases, however, their work stops with arousal.

According to the rules of the establishment, a hostess may be expected to make the rounds to different tables, or may stay with the same customer from

arrival to departure. If hostesses can hold their liquor, it is common for them to share a drink with their customers; otherwise they may sip beer, or request that the customer buy them something lighter, such as tea or a soft drink.

The professional hostess prides herself on being a woman who knows how to deal with men, and takes to her pro-

fession with the aura of a performer on the stage—complete in many cases with a stage name. The Japanese service industry has always taken high marks for making its customers feel "special," and Japanese men seem to have a strong weakness for that kind of treatment.

Good hostesses can make a lot of money, certainly much more than an or-

(continued on following page)

The hostess is an integral part of the bar and cabaret scene. But, as Michael the cat discovers in our manga story on page 58, there are all types of hostesses.

The hostess, part I:

Michiko, a beautiful woman at the peak of her profession, socializes with executives, college professors, and politicians.

Handsome younger men threaten to commit suicide if she won't marry them.

She speaks eight languages, and has purchased several condos with her earnings. She is about to retire after twenty successful years as a hostess.



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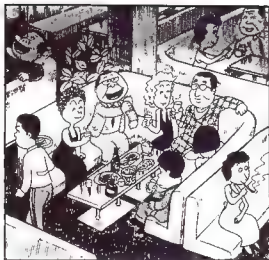
The hostess, part II:

Hanako (on the left), is a working mother. She is supporting two children by herself, and although her earnings as a hostess are nothing like Michiko's (above), this is her best source of income. In the end, she is fired because of her unpopularity with the customers, but her children are glad their mother is back in the home at night.



© Saigan Ryōhei / Yūyake no Uta

* drawing room = 応接間 *ōsetsu* * count on = 予期する / 考慮に入れておく *yoki suru* / *kōryō ni irete oku* * the favors of = (場合によっては) 情交をも含む好意的なサービス *(ba tai ni yotte wa jōkō mo fukumu) kōiteki-na sabisu* * delivering the goods = 期待に添う *kitai ni sō* * make the rounds = 巡回する *junkai suru* * hold their liquor = 酒が飲める / 酒に強い *sake ga nomeru/sake ni tsuyoi* * taken high marks = 高い評価を得た *takai hyōka o eta*



A "high-class" Ginza club:
from *Tsuri-Baka Nisshi*, MANGAJIN
No. 23. Two employees of a medium-sized construction company are entertaining a potential client.

dinary OL ("office lady"), and all types of women are attracted to the profession. Many virtuous young ladies—and some married women—have opted to work at this admittedly sexist trade for the relatively high compensation it offers, without necessarily being dragged into the depths of depravity.

One fascinating aspect of Japanese night life is the way many establishments adopt a theme. Although the practice has become much more subtle (i.e. fewer watering holes still dress up hostesses in students' middy blouses, nurses' garb or abbreviated baseball uniforms), this use of a formula makes it easier to attract clientele and differentiate an establishment from competitors.

Back in the days when people were less conscientious towards others' sensibilities, I was escorted by my supervisor to a Shimbashi club that made a specialty of employing exceptionally

homely females as hostesses. As nice as their personalities were, one had to be awfully hard up to feel any sexual attraction for these young ladies. But because of this, men apparently found it easier to relax and enjoy themselves, free from the sexual tension that arises in the presence of more attractive young women. These homely hostesses must have been paid well, as this club was, I learned afterward, not only famous but quite expensive. Go figure.

Mark Schilling, whose "Tokyo After Dark" column on Tokyo night life in the *Japan Times Weekly* was compiled into a book of the same title last year, has seen many changes since his arrival in Japan in 1975.

One of the biggest changes from Schilling's viewpoint is the information explosion, which has brought with it numerous specialty publications that in-

• have opted to (work) — (働くことを) 選んだ *(ataraku koto o eranda)* • watering holes — バール、ナイトクラブ等 *bā, naitokurabu nado* • middy blouses = セーラ服 *sera fuku* • differentiate = 区別をつける *kubetsu o tsukeru* • (be awfully) hard up = (よっぽど) 欲求不満だ *(yoppodo) yokkyū fuman da* • Go figure = わからないものだ! *wakaranai mono da!* • information explosion = 情報量の爆発的増加 *jōhōryō no bakuhatsumteki zōka*



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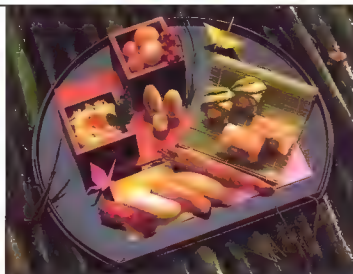
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roduce people to night life.

"There are lots of magazines, like *Hanako*, that specialize in telling people about where to go, what's in, what's out, what's happening and so on. A few weeks ago I was in this place down on the waterfront in Yokohama—an old GI hangout with a jukebox that was a relic out of the 1960s. It was full of people who read about it in some magazine and were trying it out because it was trendy. In a way, I miss the old days, because you had more of a feeling that you were exploring. Now that's a lot harder to do."

Whither the water trade in Japan? When the "bubble" reached its peak in the late 1980s, an article in one vernacular magazine suggested that the rampant inflation of real estate prices in Tokyo's Shinjuku area might even see Kabuki-chō, the area's moderate-to-sleazy entertainment quarters, transformed into neat rows of office buildings, trendy boutiques and discotheques. "Where will we go for sexual gratification once Kabuki-chō turns respectable?" the writer rhetorically demanded.

But then the economy finally began to obey the law of gravity. Companies began slashing their entertainment budgets, and are now even laying off personnel. During 1992, many of the bright lights of the Ginza began to flicker and fade.

The veteran "mama" at one of Ginza's pricier clubs was quoted in *Diamond* economic weekly last year as saying during the peak of the boom years, clientele from real estate firms, construction companies and securities houses flocked to her club every evening, popping the corks on bottles of champagne—at ¥50,000 a pop. Now, some of these same customers are more than 60 days in arrears on their bills.

She remains pessimistic about the long-term outlook. Even after the economy recovers, she says, company management is bound to change, and that will mean reduced entertainment budgets. What's more, customers seldom bring in their young staff to drink with them anymore; and young businessmen are no longer impressed with drinking at a Ginza club as a sign of job success. "*Mō korekara wa, kōkyū kurabu no jidai de wa arimasen* (The era of high-class nightclubs is over)," she says with a fatalistic shake of her head.

No one really knows what will happen when the Japanese economy makes its inevitable rebound. Although Japanese men and women seem to be learning to relate to each other in ways that may eliminate the need for some of the services it provides, the water trade is such an integral part of Japan that it's hard to believe it will ever disappear.

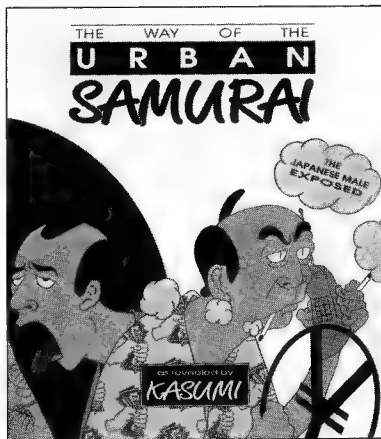
Mark Schreiber is a free-lance writer in Tokyo.

* specialty publications = 専門誌 *senmonshi* • what's in / what's out = 何がはやりで何が流行遅れか *nani ga hayari de nani ga ryūkō okure ka* • hangout = たまり場 *tamariba* • whither = (水商売)いずこ (*mizu shōbai*) *izuko* • rampant inflation = すさまじい高騰 *susamajiri kōtō* • economic weekly = 週刊の経済誌 *shūkan no keizai-shi* • securities house = 証券会社 *shōken-gaisha* • a pop = コルパ銭を一つ抜くたびに/ポトル 本に付る *nanika-sen o hitotsu naku tabi ni bōtoru uppon ni tsuki* • be in arrears = 滞納している, 未払いだ *taimō shite-iru, miharai da*

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Chocolate

Once an exotic treat, *chokorēto* has become established as an integral part of Japanese culture



by Elizabeth Andoh

It seems that the very first Japanese ever to taste chocolate was a gentleman by the name of Hasekura Tsunenaga, vassal to the powerful Lord Date Masamune, Daimyō of the Northern District under Shōgun Tokugawa Ieyasu. The year was 1614 and the place was Mexico. Just why Hasekura was traveling abroad is open to some speculation (negotiating an arms deal, perhaps?), but he apparently told tales upon his return to Japan of tasting a thick, dark drink the natives of Mexico called “*shokolatoru*.”

The next account of chocolate in Japan comes from a rather interesting source—an 18th century diary written by a woman who refers to herself merely as “a lady of pleasure.” The lady in question was a resident of Nagasaki, a port town in southwestern Japan where many Dutchmen had settled. Although the woman may have had a dubious reputation, she kept very accurate records of gifts received from patrons, and there is an entry in her diary for the year 1797 which includes cocoa.

Throughout the Edo period (1600-1868) there was very limited trade with foreign countries but with the restoration of Emperor Meiji to the throne in 1868 came tremendous political and social change throughout Japan. Chocolate was just one of many foreign items to capture the fancy of the Japanese and in 1878, a confectioner by the name of Yonezu Matsuzo from Tokyo’s Ryogoku district placed the first Japanese newspaper advertisement extolling the delights of chocolate. In his ad, he elected to assign *ateji* rather than sound out the new word in katakana: *choko* (“sake cup”) + *rei* (“chilled”) + *ī* (“sugar”): 猪口冷糖. Although his spelling for chocolate never became very popular, the product itself won wide acclaim. By the way, Fugetsudo, the bakery Mr. Yonezu founded, is today a large and prosperous cake, cookie and candy manufacturing company favoring “old-fashioned” turn-of-the-century style foreign confections, though not specializing in chocolate.

The first of several giant Japanese chocolate companies to emerge was Morinaga, Ltd., who began to market their “cream chocolate” in 1899. They were soon followed by Meiji Seika, Fujiya, and Glico, though the real boom in chocolate manufacturing and consumption came with the American Occupation after World War II.

From the start, the most popular chocolate sweets were bars of milk chocolate, though today dozens of manufacturers

produce a wide variety of goods. All are imaginatively packaged—even the most ordinary caramel and chocolate candies are wrapped in colorful crepe paper and tied with ribbons to resemble a bouquet of flowers for the ladies, or, for the gambling- and game-loving types, placed in dotted boxes that look like dice. Hollow chocolate molded to resemble cars and trains (especially the *shinkansen*) are very popular with young boys; little girls tend to prefer cuddly animals. Any way you look at it, the Japanese absolutely ADORE chocolate, and as with many foods of foreign origin, it has become an indispensable part of the contemporary culinary scene in Japan.

The Japanese tend to categorize their native foods as being either *amai* (甘い, “sweet”) or *karai* (辛い, “spicy” or “salty”), and they expect children and women to like the former while adults, particularly male, are supposed to prefer the latter. The chocolate industry, not willing to lose its youthful clientele as they grow to maturity, nor forgo the vast male expense-account potential, has since the mid-80s launched a massive PR campaign to promote “adult candy.”

Since alcoholic beverages are “adult” and somewhat macho, hundreds of varieties of liquor-spiked candies and hand-dipped truffles are making their way to market. On Valentine’s Day, a recent addition to the culinary calendar in Japan, women give gifts of chocolate to men—most often whiskey-laced hearts, but occasionally novelty chocolates in the shapes of pipes, neckties, or golf clubs and balls. Indeed, enormous pressure is brought to bear upon most OLs (“office ladies” who serve tea and file correspondence for male executives) to present gifts of chocolate to their bosses and other men at work. Such gifts are referred to as *giri choko* 義理チョコ, *giri* being that guilt-laden word the Japanese use to describe both obligations and their in-laws!

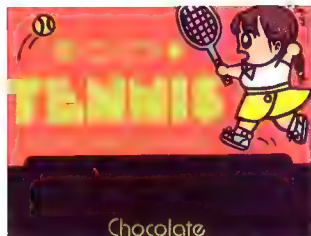
I suspect that when Valentine’s Day first started to be “celebrated” in Japan about 15 years ago, chocolate presents were exchanged as an expression of true romantic interest. But, since love is often fickle, or goes unrequited, such displays of affection could easily cause a loss of face (*kao o tsubusu* 顔を潰す). *Kao* (literally “face”) is an important concept in Japan, and saving face (*kao o tateru* 顔を立てる) is serious business. *Giri choko* was probably an innovative retail solution to avoiding bruised egos!

Another interesting aspect to the Japanese version of Valentine's Day is the addition of "White Day" one month later on March 14. To most Americans, White Day probably sounds like a sale of linens and towels at their local department store. But in Japan, where reciprocity is a complex but essential element of gift-giving, White Day is the time for men to return gifts made of white chocolate to those women who presented

them with (dark) chocolate on Valentine's Day. If you think this is beginning to sound more like a successful PR effort than an expression of true love, you're probably right. Most often it's not love, but a good sales pitch, that makes the retail world go round in Japan.

In recent years many small, elegant shops and tearooms have sprung up in the boutique-dotted landscape of some of

Valentine's Day Chocolate basically falls into two categories. If it's a sincere expression of romantic interest, it's referred to as *honmei* (本命, a term also used to refer to the "favorite" in a horserace). If it's given because of obligation, or to avoid bruised egos (especially in the workplace), it's called *giri* (義理, "duty/obligation"). Here are some examples of both.



Available in a number of sports varieties, this package features a request to "Take me along for tennis," or as the English on the label says, "Take me tennis with you." To make sure the message is communicated, the Japanese at the top says *tsurette ne*, a contraction of *tsurete itte ne*, ("Take me along, won't you?").

For the sincere gift of chocolate, *Eve's Seduction* comes in two sizes: large (¥1,000) and small (¥500).



The individually wrapped chocolates in this dynamite package are filled with whiskey (¥500).



Don't forget grandpa! The label reads:

おじいちゃんへ 元気チョコ
Ojii-chan e genki choko
"Healthiness chocolate for Grandpa"

"Obligation chocolate." The package reads, *Giri de gomen neko*, a word play on *Giri de gomen ne*, ("Sorry this is only for obligation"). The *ne* is a colloquial ending, something like "OK?" Adding *ko*, however, gives *neko* ("cat"), and the chocolates in the package are shaped like cats.



Tokyo's tonier neighborhoods. These establishments that specialize in hand-made chocolate confections vie with one another to capture and keep the imagination of their customers—predominantly women. The unmarried young ladies are either students or OLs, while the older clientele are women whose husbands' status and salary both permit and sustain this type

of socializing. The tastiest, most exquisite chocolates can be enjoyed at Ginza Wako Department Store's own cozy tea salon and shop. A more spacious setting for chocolate (and cookies) can be found at Yoku Moku (taken from the name of a Scandinavian village) near the Nezu Museum in Aoyama, and at Boule Mich opposite Shibuya's Parco I. Boule Mich offers up the work of Chef Yoshida Kikujiro, a bright star in the confectionery firmament of Tokyo. Mr. Yoshida's talents have filled several popular, colorful cookbooks on cookies and cakes and he has also authored two more serious treatises on the history of chocolate and Western-style confections in Japan.

Throughout the Japanese archipelago, supermarket shelves are filled with (relatively) inexpensive chocolate-coated snacks made by domestic companies—one of the most popular is Glico brand's chocolate-dipped pretzel sticks, called Pocky (the name is taken from the sound effects word, *pokitto*, or *pokinto*, representing a "snap"). The counters at all department store food halls carry a wide variety of imported, joint-venture-licensed, and original (Japanese) brand chocolates. The most outlandishly named domestic chocolate creations I found were made by Mary's. Their pamphlet (entitled "Poème de Mary") reads like a mini-romance novel with bonbons named "Whisperings of a Sprite" (*Yōsei no Sasayaki* 妖精のささやき), "Twinkling Premonition" (*Kirameki no Yokan* きらめきの予感), "Capricious Angel" (*Kimigure Tenshi* きまぐれ天使), and "Traces of Love" (*Koi no Nagori* 恋の名残り). Just imagine a combi-

(continued on p. 31)

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The Inside Scoop on Japanese Men

Butterflies of the Night: Mama-sans, Geisha, Strippers, and the Japanese Men They Serve, Lisa Louis. New York: Tengu Books, 1992. 214 pages, \$19.95 (hardcover).

The Way of the Urban Samurai, Kasumi. Rutland, VT: Charles E. Tuttle Co., 1992. 113 pages, \$9.95 (hardcover).

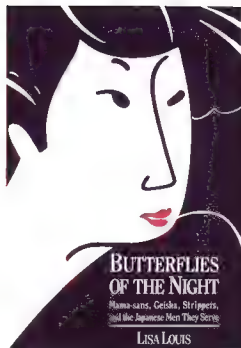
Pity the Japanese male.

Pushed from indulged boyhood, he fights his way through examination hell, interview high-water, commuter trains and office politics, shouldering the weight of familial and even national expectations. Now he stands shivering in the spotlight, dirty linen and hidden warts exposed to the world. In these latter days of post-feminism,

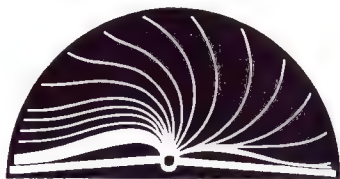
he doesn't come off well, pelted as he is with accusations of arrogance, materialism, sexual deviance, insensitivity, racism, and sexism. Of course, more than a few Japanese women have been saying this all along. A recent AP release reports an international survey undertaken by a romance novel publisher, in which Japanese women rated their men among the world's

least romantic of the male gender. The growing chorus is joined by two recent books by western women, both of whom speak from ample experience—one, an ex-bar hostess, now married to a Japanese; the other an ex-wife, now raising a half-Japanese son.

Like many women short of cash in a land of skyrocketing prices and seemingly insatiable male egos, Lisa Louis



tried her hand at hostessing, and emerged with *Butterflies of the Night*, an engaging, occasionally smutty account of women in the business of catering to men. The venue is Japan's water trade (*micu shōbai*), which runs the gamut



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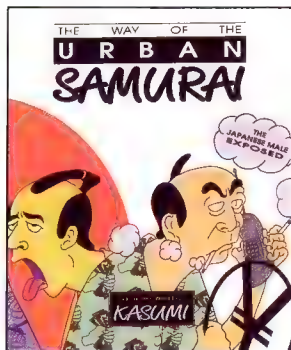
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from traditional teahouses and well-heeled, ruinously expensive bars to seamy strip joints and Turkish baths (now called "soaplands" in deference to the Turkish government). Westerners unfamiliar with the incredible range of such entertainment will no doubt be amused and appalled in turn by the likes of *sekuhara* (sexual harassment) clubs, where the patrons are free to harass the hostesses, who are dressed like office workers; *no-pankissa* (no-panty coffee shops); or the more disturbing plight of *Japayuki-san*, Southeast Asian women often forced by their illegal immigration status into prostitution and smuggling.

The bulk of *Butterflies* is devoted to interviews with both hostesses and patrons. These manage to evoke the numbing quality of male-female relations in bars and salons throughout Japan, but like said relationships, they can get a little wearisome at times.

The interviews include material such as one man's opinion that "The Japanese don't have hobbies or interests to occupy themselves, so they look for a place to spend their money," or a quasi-prostitute's coolly uttered,

"My fiancé doesn't know that I work here . . . I'm trying to save up money for our marriage ceremony." These are simply presented at face value, without qualification or comment.

Louis is at her best relating first-hand experiences. Having my-

self endured a week-from-hell of bar hostessing, I can vouch for the accuracy of her acute, if forgivably biased account. "As juice dribbled down his chin, Kimiko wiped his face with a wet towel. I knew that I too was supposed to be serving in this way, but I was affected by a mixture of fascination and a strange sort of disgust at this creature who seemed to be unaware of anyone's existence but his own." This book wasn't intended to skewer Japanese men, but it's hard to imagine how a western woman writing on such a topic could come up with any other result.

While Louis inflicts incidental casualties on Japanese men, Kasumi (a.k.a. Deborah Minkin, an American artist and musician) declares open war, her ammunition equal parts satirical text and scathingly funny cartoons.

The text is a one-woman attack force with bludgeons. It is obvious that Kasumi has a bone to pick, and that she means to pick it clean. Her "Glossary of Urban Samurai Terms," for example, defines extramarital sex as "the only way to get any"; food processor as "wife, girlfriend, mother, or any female over

the age of 12"; for wives, she defines home improvement as "having hubby transferred to another city—alone."

The divorce must have been bitter indeed. Actually, many of these missiles would be equally suitable for launching against stereotypical male behavior on this side of the Pacific. Even some of the vocabulary in these diatribes (exile to Detroit, Urban Samurai Evangelical Hour, kosher pickles, Tupperware containers, Teflon) derives more from an American than Japanese context, rendering the humor curiously off-target.

However, Kasumi's puffing, gagging warriors in top-knots, garbed in flowing robes patterned with yen signs, strutting and posturing their way through a cluttered urban Japan make a funny sight—es-

pecially to those familiar with their real-life prototypes.

While entertaining and, to varying degrees, insightful, these books are not, and do not claim to be, either analytical or unbiased. To Westerners bamboozled by glorified images of Japan and the Japanese created by western media, they provide a refreshing antidote; to those who are more inclined toward Japan-bashing, they provide ample ammunition. Readers who have lived in Japan will relate to much of what they say; those who have not are cautioned that their contents add up to a very skewed portrait of *homo Japonicus*.

Ginny Skord Waters is a professor of Japanese language and literature and a frequent contributor to MANGAJIN.

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Haiku • Mania

(continued from page 71)

Blyth's translations contain at least one ingredient that Huntley did not list, perhaps because he took it for granted. That is the season word: "chrysanthemums" in the first two and "hazy moon" in the third. The haiku is, above all, a nature poem, tied to the seasons, which for all three of these poems is autumn—the time of flowering chrysanthemums and moon viewing. Attention to the season word is important for the translator, because it is something Japanese poets take very seriously, and in connection with which they frequently consult almanacs called *sajiki*, or "season-event record." If the translator has nearby a *sajiki* like the hefty *Nihon Dai-sajiki* (Kodansha, 1983), he can look up the season word or perhaps find a gorgeous photograph of some object related to it, along with many other photographs on related words to lift his spirits and get the cordial juices flowing.

Once the translator has worked out the meaning being built around the season word, which is never easy, he has to work out how to adapt the word order of

his translation to the word order of the original. That works fairly well in translating into English from European languages, but not from Japanese. That quite different word order must somehow be moved around to bring out best the witty twist, sometimes called the "haiku moment," and which Huntley calls the "image . . . on which the resolution . . . turns."

Harold G. Henderson, who has done most, perhaps, to bring haiku to the attention of poets outside Japan with his many works on the subject, felt that adherence to the 5-7-5 in English translation was impossible but nevertheless used it or a syllable-count close to it whenever he could, and added rhyme, out of a belief that rhyme and assonance could supply the necessary rigidity in form.

It is important to note that Japanese syllables are not the same as those of English. What the Japanese think of as syllables, or *onji* (音字 "sound characters," or "phonograms") are single vowels, or a consonant followed by a vowel. All Japanese syllables have the same duration, giving spoken Japanese a metro-

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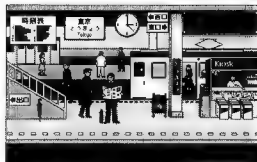


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Haiku • Mania

monic quality. When the vowels *o* and *u* are lengthened (*ō* and *ū*), they count as two syllables. The "consonant" ん (written as *n* in English letters), counts as a full syllable. The small つ (tsu) in words such as *rappa* (ラッパ) or *hossa* (ほっさ) counts as a syllable, so these words have three syllables each, and *mottomo* (もともと) has four.

This linguistic difference between Japanese and English syllables has been instrumental in leading some haiku poets and translators to avoid, even anathematize, the rendering of haiku into 5-7-5 English syllable patterns. In my experience, translation into patterns of 5-7-5 is no more difficult than the problems a poet faces when composing in a fixed form. Poets, however, live in a free country than most, a country in which no law, no critic, no coterie can tell them the beat they must march to.

The meter and the season word of the Japanese haiku are not the only elements to challenge the translator who wishes to bring over into English as many as possible of the qualities of each origi-

nal poem. There is a certain solid, lumpy character to the haiku, a certain native Japanese quality that is as foreign to English as sushi to hamburgers. One element that contributes to the lumpiness is the Chinese characters, or kanji, which are almost as rich in meaning as Ezra Pound said they were. They are not only pictographic, they set up ripples and eddies in the mind of the reader to disturb the mellifluously metronomic flow of the haiku's language.

Not all the poet's readers are expected to know all the characters in the poems. Sometimes the poet supplies the pronunciations in *furigana* (smaller kana printed beside the kanji). Sometimes he leaves the reader to his own devices, one of which is a dictionary. Thus the task of the translator is often complicated by the problems of expressing in a few poetic words meanings that normally require many more of prose. He may also be forced to consider whether one or more of those few poetic words should not at times be polysyllabic, in a way conso-

(continued on page 26)

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(continued from page 25)

nant with the heaviness of the meanings the poem's short compass conceals.

One famous poem by Yamaguchi Seishi, for instance, is:

夏草に 汽罐車の車輪 来て止まる
Natsukusa ni kikansha no sharin kite tomaru

The poem is heavy with kanji—nine of them to only four kana. We know that it is summer from the initial word *natsukusa*, or “summer grass.” That word stands in contrast, however, to the words of the second phrase, *kikansha no sharin*, meaning “the wheels of a locomotive,” for *natsukusa* uses the native Japanese reading of the characters, while *kikansha no sharin*, meaning literally “steam-boiler car,” uses the Chinese readings. Thus the great front wheels of the train carry linguistic weight to go with the weight of the steel they are made of. And thus the poet uses his orthography to emphasize the point of his poem: the opposition of the great weight of the locomotive to the delicate, however rankly abundant, living summer grass.

The English language, fortunately or unfortunately, has no orthography like the kanji, but perhaps the word “locomotive” is ponderous enough. The word order, however, poses no problems, and the translation can be worked out phrase by phrase:

*Up to summer grass,
 wheels of a locomotive
 coming to a stop.*

Then there is a poem which uses only kana. It is entirely a nature poem, concerned with what the Japanese call the *mogaribue*, the flutelike sound the wind makes over some bamboo fences. It is a music that is nature's own, and Seishi carefully inscribes this very natural utterance in the graceful hiragana:

もがりぶえ とぎれとぎれの ものがたり。
Mogaribue togire-togire no monogatari

Togire-togire is one of the countless compound onomatopoeias the Japanese flavor their speech with, and the word *monogatari*—best known, perhaps, in the title *Genji Monogatari*—reverberates with the allure of ancient romance.

The word “intoning” may stand in for the marvelous onomatopoeias, with “fits and starts” describing the repetitions and the irregularity of the phenomenon:

*Wind over fences,
 intoning by fits and starts
 its old, old story.*

This is only a brief discussion of some of the problems of translating haiku, but perhaps it serves to demonstrate some of the perils, and agonies, that await the translator, and also some of the joys of the pursuit.

Alfred H. Marks has been translating and teaching Japanese literature for 50 years.

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Building friendships in Japan

After years of studying Japanese, these Australian high school students finally got to visit. Here's what they had to say:

The world's largest pool of high-schoolers studying Japanese as a foreign language is in Australia. The Land Down Under sends more goods to Japan than to any of its other trading partners, and is naturally anxious to see its citizenry expand their knowledge of The Land of the Rising Sun. Aussie educators are cultivating potential Nihonophones right out of elementary school.

We spoke with two Australian high school students, visiting Japan on a LABO exchange program, about comics, life with a Japanese family, language, and *nattō*. Both had several years of language study under their belt and were seeing Japan for the first time.

"My biggest surprise was not meeting the father of the family I'm staying with until I had already been here four days," said Samantha Rixon, of Sydney. "He's a medical doctor, and comes home late every night—after we were asleep—and returned to work before we woke up in the morning. This was new to me. I grew up in a home where my father was always home for dinner."

Samantha spent five weeks living with a family in Tokyo as a LABO exchange student. The LABO International Exchange is a Japanese program that has placed about 7,000 Australian



and North American high school students into Japanese families who open their hearts and hearths to these youngsters. LABO is a grass roots reflection of Japan's new enthusiasm to welcome outsiders.

Despite four years of study, another great surprise upon arrival was the language. "I was amazed that no one in my home-stay family spoke the kind of Japanese I had learned at school," she said. "I mean, like '*arimasen*.' No one in my host family ever says that to me. They say *nai*."

The contact with everyday Japanese life that LABO has provided her with has whetted her appetite to study Japanese further, though she said her appetite for sticky, slimy and fermented beans (*nattō*) remained unchanged. She said she will base her decision on which university she'll attend by the quality of their Japanese program.

Another Australian high-schooler who came to Japan as a LABO exchange student is Roedy Sawitto, also of Sydney. "Most kids at my school study Japanese because they want to go into business," he said. "But I want to be a cartoon animator, and I think Japanese animation is the best in the world."

He is a serious and focused young man, and has produced his own short animation feature. "I fell in love with comics because that is how I learned to speak English," says Roedy, whose family are recent emigrants to Australia from Indonesia.

"This LABO international exchange program has taught me a lot about Japan. I've been able to use the phrases that I learned in school," Roedy said. "I've decided to do part of my college studies here and perfect my Japanese."



Home-stay Opportunities with LABO International Exchange Foundation

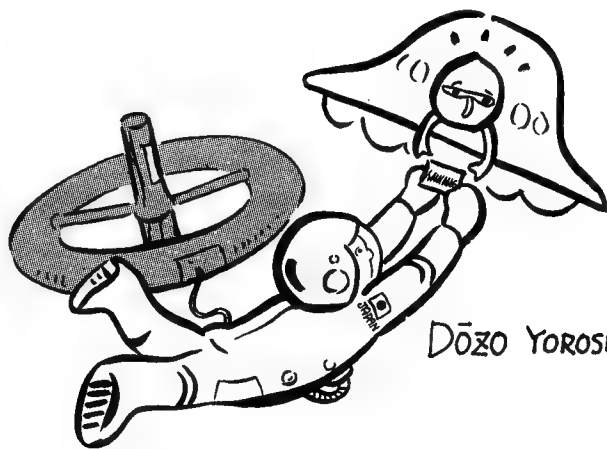
Everyone knows the easiest way to learn a foreign language is to start when you are five years old. But Japan's LABO is one of the few educational organizations that does anything about it.

About 40,000 Japanese children are enrolled in LABO's English-language program which uses a story-telling approach to teaching language. Kids read simple storybooks, listen to CD's and play games in English.

"It's the exact opposite of a cram school," says LABO staff member David Hytton. "Because LABO teaches kids about getting on in a global society as well as teaching them about English."

LABO also sponsors a nonprofit organization that arranges home-stays with Japanese families. Both Samantha Rixon and Roedy Sawitto were introduced to their home-stay families through LABO.

If you know a youngster who would like to travel to Japan and learn about Japanese culture, contact the LABO International Exchange Foundation at 1201 3rd Avenue, Suite 1850, Seattle, WA 98101 (206) 554-7255. The head office is located at 8-4-5 Nishi-Shinjuku, Shinjuku-ku, Tokyo.



Hajimemashite, an introduction to *meishi*

The exchange of *meishi* 名刺 (name cards or business cards) is an integral part of business introductions in Japan. When people introduce themselves, they say "*Hajimemashite*" (How do you do?) and offer their *meishi*; therefore, I have called this series "*Hajimemashite*." Here, we will discuss four aspects of *meishi*: 1) *meishi* and the Japanese, 2) *meishi* etiquette, 3) the functions of *meishi*, and 4) the physical appearance of the *meishi*.

Meishi and the Japanese

While the Japanese are known throughout the world for their habit of using *meishi*, the Japanese ideal is, in fact, not to need *meishi* at all. Few, if any, celebrities or distinguished persons need to depend on *meishi*: well-known musicians, artists, film directors, sports figures, and top executives are accepted anywhere without them. One might say, *meishi wa meishi o motanai* 名士は名刺を持たない—a distinguished person (*meishi* 名士, stress on the first syllable) doesn't carry a calling card (*meishi* 名刺, unstressed accentuation). Most people, however, need to use *meishi* in any situation that involves business.

The Japanese often say *meishi wa meshi no tane* 名刺は飯のタネ—*meishi* is a means of earning one's rice. This means that business in Japan begins with *meishi*. *Meishi* exchange is an almost indispensable ceremony conducted at the start of any business relationship, and giving and receiving *meishi* opens up new horizons for one's business. Therefore, everyone tries to create opportunities to exchange *meishi*, not only in business situations, but at parties, school reunions, and even golf competitions. People seek every possible chance to exchange *meishi*. There are even par-

ties called *meishi kōkankai* 名刺交換会 (*meishi* exchange parties), which are usually held in hotels, although once one railway company even ran a *meishi*-exchange train. And Dr. Mori, the first Japanese scientist to travel on a US space shuttle, the *Endeavor*, last year, had a thousand *meishi* printed before boarding. Why? To deliver his *meishi* if and when he met an extra-terrestrial being.

It is said that the average company employee hands out at least three *meishi* a day; in sales, 15 to 20. Participants in *meishi* exchange parties hand out and collect at least 200. Many businesses require as part of their training exercises that new recruits visit other companies to deliver and receive *meishi*. The larger the number of *meishi* collected, the better, so everyone scurries around to amass *meishi*. Many brave (or sufficiently desperate) young recruits make their calls anywhere at all and beg for *meishi* to submit as evidence of a call. Some companies have come up with a clever tactic to evade these *meishi*-hungry sharks: they print *meishi* specially made for this purpose and leave them at the entrance with a sign, "Please help yourself."

Most salarymen desire *meishi* with an impressive title and, of course, an impressive salary to go with it, but more than a few forego a raise, requesting only a higher title for the sake of their *meishi*. Many people say that the worst thing about retirement is no longer carrying a *meishi* with a title on it.

The etiquette of *meishi* exchange

The impression you leave upon exchanging *meishi* will influence the success of your business, so you must be careful to observe proper *meishi* manners.

Keep your meishi in a *meishi-ire* (meishi case)

You must have your own meishi, in sufficient quantity to properly receive business prospects. Sometimes we see people desperately trying to locate meishi in every pocket of their jacket, shirt, trousers, or overcoat, at the very moment when they need to produce one, giving an impression of carelessness or ill manners. Moreover, some people will not give you their meishi if they do not receive one in return.

Assuming you have your meishi, where do you keep them? Meishi should be carried in a meishi case (*meishi ire* 名刺入れ). Some people stuff loose meishi in their pockets, but this makes the meishi dirty and dog-eared, or worse, warm and moist from the temperature and sweat of the holder. Meishi are said to be the public face of a person—you don't want to present a sweaty or dirty face to the world. Avoid using your wallet or commuter pass case as a meishi holder; you will seem careless or unreliable for treating meishi in such a sloppy way. You also run the risk of pulling out something together with your meishi. I once saw a person remove a thousand yen note together with his meishi. He was quite upset and hastily drew back his hand, but his customer had already seen the gaffe. It wouldn't have been so bad if it had been a higher denomination, but the meagre thousand yen note revealed not only his carelessness but also his bad economic state.

Meishi should be presented promptly in a meishi exchange, so unless you wish to search every pocket, always keep your meishi case in the same place. If you are right-handed, it is convenient to keep them in the right inner pocket of your suit jacket. You can remove the case with your left hand and pull out a meishi with your right, in a smooth sequence of movements. Never put your meishi in your rear pocket. Meishi will curve, and your customer will think you impolite.

Women can keep a meishi-ire in their purses, but make sure you can pull it out quickly when needed.

When offering your meishi, you should hold it flat, face up, so that the receiver does not have to contort himself to take it. It helps to place the meishi this way in the meishi case, so that you can pull it out and present it without turning it over or shifting hands. Another thing to remember is not to crowd the case with too many meishi like passengers in Tokyo's rush hour trains. Otherwise, you will find it difficult to remove one smoothly. Keep a good supply of meishi on hand, but not enough to jam the case.

Give your own meishi

Keep your own meishi separate from those you receive, or you might mistakenly present someone else's card. You are not likely to be quick enough to retrieve it before the damage is done. It is embarrassing to have to admit that you offered the wrong meishi. It's even worse if it has come from a notorious loan shark or similarly disreputable person. I know someone who once handed over the meishi of a funeral parlor. "It wouldn't have been so bad if it had been for a wedding hall," he reported. "My client was quite visibly displeased. He sprinkled salt over me and had nothing more to do with me." (In Japan, salt is used to purify and remove the taint of death, evil spirits, or unpleasantness—the client literally sprinkled salt on him!)

To be continued in the next issue

by Sawane Fumitoshi

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Calvin and Hobbes

by WATKINSON



Calvin: "There's a new girl in our class."

→ 僕たちのクラスに新しい女の子が入ったんだ。

Bokutachi no kurasu ni atarashii onna no ko ga haitta n da.
we/us 's class in new girl (subj.) entered (explan.)

Hobbes: "Well! What's her name?"

→ あっそう! 何ていう名前?

A! sō nan te iu namae?
oh really what (quote/is called) name

Calvin: "Who knows?"

→ 知るか!

Shiru ka!
know ?

- Who knows? は疑問形だが、相手に聞いているわけではなく、「誰が知るもんか」「そんなこと知らないよ」の意。I don't know の少し皮肉っぽい表現方法。

Hobbes: "Is she nice?"

→ いい子かい?

Ii ko kai?
good child/girl ?

Calvin: "Who cares? Not me!"

→ どっちだっていいさ! 関心ないよ!

Dotchi datte ii sa! Kanshin nai yo!
whichever fine (emph.) Interest not exist (emph.)

- Who cares? も上記の Who knows と同様、「そんなこと誰がかまうもんか」の意で I don't care の意味を含んでいるが、ここではこれに続く Not me = I don't care で「少なくともボクは関心ないね」と、これを二重に強調している。

Hobbes: "Do you like her??"

→ その子が好きなの?

Sono ko ga suki na no?
that child/girl (subj.) is liked (explan.)

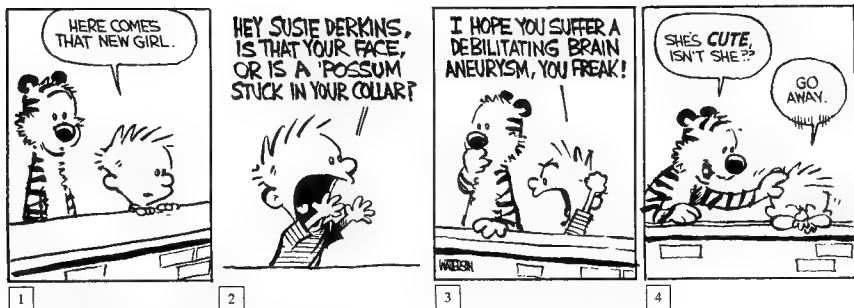
Calvin: "NO!"

→ 違う!

Chigau!
different/no

calvin and hobbes

by WATKINS



Calvin: "Here comes that new girl."

→ ほら、新入りの女の子が やってくる よ。
 Hora shin'iri no onna no ko ga yatte kuru yo.
 hey newly-entered girl (subj.) come (emph.)

Calvin: "Hey Susie Derkins, is that your face, or is a 'possum stuck in your collar?"

→ やーい、スージー・ダーキンス、それおまえの顔 かよ。
 Ya-i sūji dākinzu, sore omae no kao ka yo.
 hey (name) that you 's face ? (emph.)
 それとも 衿 に ネズミ が ひっかかっている の かい？
 Soretomo eri ni nezumi ga hikkakatteru no kai?
 or collar in rat/mouse (subj.) be caught in (explan.) ?
 • possum [pásəm/pósəm] は、opossum と同様、アメリカ産のフクロネズミ。

Calvin: "I hope you suffer a debilitating brain aneurysm, you freak!"

→ ひどい 脳動脈瘤 になって 苦しめば いい んだ、この できそこない！
 Hidoi nōdomyakuryū ni natte kurushimeba ii nda kono dehisokonai!
 severe/harsh brain artery swelling become/get if suffer good (explan.) this failure/defective

- debilitating は、「(体を)衰弱させるような」。動詞は debilitate.
- aneurysm, または aneurism は、医学用語で、動脈瘤のこと。発音は[ænjuriz(ə)m].
- サーカスに出てくる奇形の人の見せ物を"freak show"というが、ここではできそこない、くらいの意味。

Hobbes: "She's cute, isn't she?"

→ あの 子 かわいい じゃない？
 Ano ko kawaii ja nai?
 that child/girl cute isn't (she)

Calvin: "Go away."

→ あっち 行ってる。
 Atchi ittero.
 over there go

Taste • of • Culture

(continued from p. 20)

nation of cognac, coffee and ganache cream within a milk chocolate shell they call "Bewildered Heart" (Mayoi Kokoro まよい心), or a center of mango encased in Cointreau-flavored ganache dipped in milk chocolate—this last creation marketed under the name "In the Middle of a Dream" (夢の途中 Yume no Tochū)!

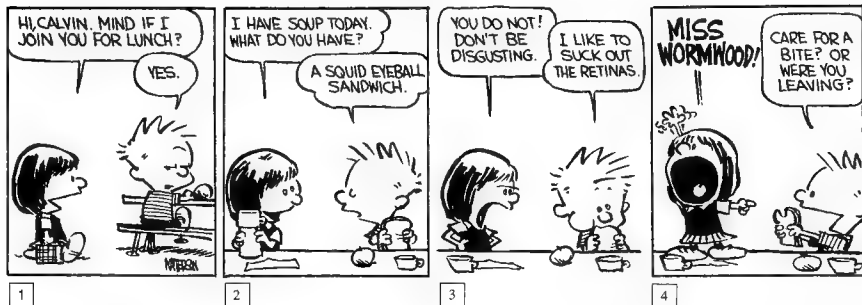
Although chocolate might, once upon a time, have been a foreign food in Japan, it has become a familiar and favor-

ite item. And, as often happens with acquired culinary tastes, the resulting hybrid becomes an indispensable part of the Japanese diet and lifestyle. Next time, we'll explore a similar phenomenon—the transformation of American fast food into Japanese mainstream culture and cuisine.

Correspondence to: Elizabeth Andoh, c/o MANGAJIN, PO Box 6668, Marietta, GA 30065

calvin and hobbes

by BRETHERTON



Susie: "Hi, Calvin. Mind if I join you for lunch?"

→ こんにちは、カルヴィン。お昼 ご飯 一緒に 食べて いい?
 Konnichiwa karuvin. Ohiru gohan issho ni tabete ii?
 hello Calvin noon rice/meal together eat ok/good

Calvin: "Yes."

→ 駄目。
 Dame.
 bad/no good

• Do you mind if I 動詞で、「私が何々したいらやか?」つまり、それをしてもいいかどうかを尋ねる。普通は No で受けて、いいですよ、という答えになる。

Susie: "I have soup today. What do you have?"

→ 今日 は スープ を 持ってきた の。 あなた は?
 Kyō wa sūpu o motte kita no anata wa?
 today as-for soup (obj.) brought (explan.) you as-for

Calvin: "A squid eyeball sandwich."

→ イカの 目玉 の サンドイッチ。
 Ika no medama no sandoitchi.
 squid 's eyeball of sandwich

• スージーはカルヴィンが冗談でダメと言っているのだと思って、彼の言葉にかまわずに隣に座ったもの。

Susie: "You do not! Don't be disgusting."

→ 嘘 ばっかり! 気持ち悪い わね、 やめて よ。
 Uso bakkar! Kimochi warui wa ne yamete yo.
 lie nothing but disgusting/disturbing (fem. colloq.) stop (emph.)

Calvin: "I like to suck out the retinas."

→ 網膜 を すすり出すの が 好き なんだ。
 Mōmaku o susuridasu no ga suki nan da.
 retina (obj.) sucking out (subj.) is liked (explan.)

Susie: "Miss Wormwood!"

→ ワームウッド 先生!
 Wāmuuddo sensei!
 (name) teacher

Calvin: "Care for a bite? Or were you leaving?"

→ 一口 食べる? それとも 席を立つ ところ だった の?
 Hitoguchi taberu soretomo seki o tatsu tokoro datta no?
 one bite eat or leave your seat point in time was (explan.)

- worm は、ミミズ、毛虫、回虫などの類のこと。Wormwood は、ヨモギ属の植物、ニガヨモギ、苦蒿のたね、苦い経験、という意味がある。ここでは、カルヴィンに対して気持ち悪いことを言うなど攻める女の子が、先生の名前を呼び、それが worm...! であるというのが可笑しい。
- do (would) you care for ~ は、「~はいかがですか、の意で、Would you care for tea? など飲食物などをすすめるときによく用いられる表現。

POLITENESS LEVELS

Codes used in Mangajin

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from manga is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced:

- a like the *a* in *father*, or *ha ha!*
- i like the *i* in *macaroni*
- u like the *u* in *zulu*
- e like the *e* in *get*, or *extra*
- o like the *o* in *solo*

The length of time that a vowel sound is held or sustained makes it “long” or “short” in Japanese. Don't confuse this with what are

called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo*, *okāsan*), or by repeating the vowel (*imassu*).

The vowels / and u are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the

word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word *bookkeeper*.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full “beat.” When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kin'en* (actually four syllables: *ki-n-e-n*) and the word for “anniversary,” *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

Lesson 24 • Hai (Part 2)

In **Hai (Part 1)**, we looked at examples in which *hai* meant “yes” in an affirmative sense: answering a yes-or-no question (*hai* = a straightforward “yes”), confirming the truth/correctness of something (*hai* = “yes, that is correct,” including the confusing case in which *hai* seems to mean “no”), or assenting/agreeing to do what another person had asked (*hai* = “yes, I will do as you ask”). In several cases, especially in the last group, the use of *hai* generally corresponded more closely with words like “okay/all right/sure/certainly” than with the way we use “yes” in English.

In this lesson we begin with a number of examples showing *hai* used to mean “I hear/heard you.” Since the English “yes” (or “yeah/uh-huh”) is used in the same way to some extent, this use of *hai* can also be translated as “yes”—sometimes.

Since *hai* essentially belongs to PL3, it is the “safe” word for “yes/okay/sure,” which can be used without fear of offending anyone. When you are in situations where you know it’s okay to be less formal, you can replace *hai* with *ee* (“yes”) or *un* (“yeah/un-huh”) in cases like the first five examples (though it would not be appropriate when answering the phone). In the other cases this substitution is not possible.

As usual, we can’t claim to have illustrated all of the uses of *hai*, even in a two-part lesson, but we hope you find this extended treatment helpful in understanding how to use *hai* more effectively and naturally.

“I hear you and I understand”

Having heard his boss tell the secretary that he will be out until about 3:00, Tanaka-kun decides he will go out until about 2:30. When he informs the secretary of his plans, she acknowledges his statement with a *Hai*—just as she did the boss’s—essentially meaning “I hear you and I understand/I get the message.”



© Tanaka Hiroshi / Tanaka-kun, Take Shobō

Tanaka-kun: 島田さん、ちょっと 外出 して くる から。
Shimada-san, chotto gaishutsu shite kuru kara.
 (name) a little while outing will do/go on-and come so
 “Miss Shimada, I’ll be going out for awhile.” (PL2)

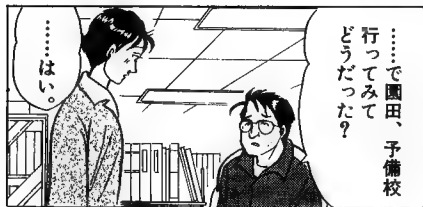
Miss Shimada: はい。
Hai.
 “Okay.” (PL3)

- gaishutsu* = “an outing” and *gaishutsu suru* = “go out”; the word implies a return, but adding *kuru* (“come”) makes the return explicit.

"I heard you and I will respond."

In these two examples, *hai* is not the actual response, it's just an indication that the question was understood and that a response is forthcoming. In some cases it serves as a kind of hesitation word, giving a few moments to decide how to answer.

In this first scene, Miss Sonoda wants to be admitted to college through the usual exams rather than on the strength of her performance as a track athlete. She went to a cram school for a mock exam to evaluate her chances, but the results were not encouraging.



© Saimon Fumi / Asunaro Hakusho, Shogakukan

Coach: で 園田,
De Sonoda,
and so (name)

予備校 行ってみて どう だった?
yobikō itte mite dō datta?
cram school go/went to see-and how was it?

"So Sonoda, how did things go at the cram school?" (PL2)

Sonoda: はい。
Hai.

"Well..." (PL3)

- the particle *e*, to indicate destination, has been omitted after *yobikō* ("cram school").

In a large trading company, one section (headed by Kozuka) has developed a "boil in bag" pack of rice. In this scene, Ohara, from another section, is trying to get some of the product for his customers. Because of inter-section rivalry, Kozuka charges Ohara a much higher price and winds up trying to steal his customers.



© Hijiri Hideo / Naze ka Shōsuke, Shogakukan

Kozuka: どれ くらいの 量 が ほしいの か ね、大原くん。
Dore kurai no ryō ga hoshii no ka ne, Ohara-kun.
about how much quantity (subj.) is wanted (?) (colloq.) (name-hon.)
"What kind of quantity do you want, Ohara?" (PL2)

Ohara: ハイッ。

Hai!

"Well, (sir)." (PL3)

- in the next panel Ohara actually states the quantity he needs.

“I hear the bell and I’m coming”

It’s customary to call out an elongated *ha-i*, in a raised voice, as one hurries to answer the door-bell. In fact, the raised voice and elongated vowel seem to be fairly standard in any situation where one is being called to the phone, to the front door, to another room, etc. — oftentimes even when the distance is close enough that a raised voice is not strictly necessary.



© Hoshizato Mochiru / Ribingu Gēmu, Shogakukan

Sound FX: ふーっ ふーっ

Fū! Fū!

(effect of blowing on her scraped knee, to which she has just applied an antiseptic)

Sound FX: ピンポン

Pin pōn

Ding do-n-ng (sound of door chimes)

Izumi: はーい。

Ha-i.

“Com-i-ing.” (PL2)

“I heard you and I don’t want to hear any more.”

Granny isn’t happy about the way her grandson is going about getting married, and insists that he must at least formally register the marriage on a day designated as *taian* (大安, an “auspicious day” according to ancient Chinese divination practices). She has obviously given her grandson an earful even before this outburst, and this time he cuts her off.



© Rokuda Noboru / Efu, Shogakukan

Granny:

当たり前じゃ!

Atarimae ja!

of course is

“Of course (I want you to do it on an auspicious day!)” (PL2)

式 も あげん, 新婦旅行 にも いかん,

Shiki mo agen, shinkon ryokō ni mo ikan,

ceremony even not hold honeymoon on also not go

“You don’t hold a ceremony, you don’t take a honeymoon...”

せめて 婚姻届 ぐらい 大安の日に 出さんと

semete kon'in todoke gurai taian no hi ni dasan to

at least marriage registration at least on auspicious day if don't submit

“(so if you don’t at least submit your marriage registration on an auspicious day...)”

この 一生 に一度 の 特別な—

kono isshō ni ichido no tokubetsu-na...

this one life in one time's special

“then this once-in-a-lifetime special...” (PL2)

- *agen* = *agenai*, negative of *ageru* (“hold [a wedding]”); *ikan* = *ikanai*, negative of *iku* (“go”); and *dasan* = *dasanai*, negative of *dasu* (“put out/submit”).

Grandson: はいはいはいはい。

Hai, hai, hai, hai.

“Yeah, yeah, yeah, yeah.”

“Here” when handing something over

In this large automotive company, people go to *sōmu* (総務, “general affairs”) to get office supplies. In this kind of situation, *hai* corresponds to “Here (you are)” in English.



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Clerk: はい、マジックにボールペン。
Hai, majikku ni bōrupen.
 okay/here magic marker(s) and ballpoint pen(s)
“Here you are, magic markers and ballpoint pens.” (PL2)

Worker: どうも。

Domo.
 indeed/very much
“Thanks.” (PL2)

- *dōmo*, meaning “indeed/really/quite,” is added to a number of expressions to make them more emphatic, but it’s also used as a shortened form of those expressions. In this case, it’s short for *Dōmo arigatō* (gozaimasu), “Thank you very much.”

To direct someone’s attention

This person standing outside the club/cabaret is called a *kyaku-hiki* (客引き, literally “customer-puller”). Customers are typically addressed as *Okyaku-san* (“[hon.] Mr./Ms. customer”), so using this term for someone just walking down the street is a kind of “positive thinking” by the *kyaku-hiki*.



© Takeda & Takai / Pro Golfer Oribe Kinjiroh, Shogakukan

Kyaku-hiki: はい、お客さん、いらっしゃい。
Hai, okyaku-san, irasshai.
 okay/yes (hon.) customer step in/welcome
“Yes sir, right this way.” (PL2)

Sign: ショークラブ あすか
Shō Kurabu Asuka
Show Club Asuka

A signal to begin

Hai can be used like “Okay, go/start,” to signal when an action should begin. Often, the action to be done is indicated in a command form right after *hai*, as in this scene where a singer has come to be examined by an ear, nose, and throat specialist.



© Tsuchida Seiki / Orebushi, Shogakukan

Doctor: 特におかしいところは...
Toku ni okashii tokoro wa...
 especially/particularly strange/abnormal place/point as-for
 “**Any particular problems?**” (PL2)

はい、アーン。

Hai, ān.

okay (effect of wide open mouth)

“**Okay, open wide please.**” (PL2)

- *okashii* means “strange/unusual/abnormal,” and *tokoro* (literally “place”) is often used to mean “matter/point of concern.” When speaking of health, *okashii tokoro* means “health problem/complaint.”
- in this case the topic particle *wa* is all that’s needed to imply the question, “Do you have . . . ?”
- the FX word *ān*, representing a wide open mouth, is commonly used as a command by dentists, mothers feeding babies, and others who want you to open your mouth for some reason.

A signal to end

Hai can also signal the end of an action. A tailor has been taking a customer’s measurements for a suit. Here he uses *hai* to let the customer know that he is finished.



© Oyokawa Kōji / Kachō ni Kampai, Jitsugyō no Nihonsha

Tailor: はい、いいですよ。
Hai, ii desho.
 okay good/fine/enough probably/should be
 “**Okay, that should do it.**” (PL3)



（職場外での付き合いのコツ③）

プライベートタイムでの人間関係



TITLE:

Shokuba-gai de no tsukiai no kotsu 3
The Art of Socializing with Co-workers
Outside the Office, Part 3

Puraibēto Taimu de no Ningen Kankei
Human Relations During Private Time
→ Personal Relationships on Your Own
Time

• *kotsu* refers to "the trick/knack/art." It's used in the titles of many "how to" guides.

1 Uchida:

Ōi, Ogawa, omae hikkoshishita n da tte na.
"Hey, Ogawa, I hear you moved." (PL2)

Ogawa:

Ee. "Yes." (PL3)

Sound FX:

Pon (slap on shoulder)

2

Uchida:

Ore no uchi no sugu soba da tte iu ja nai ka.
"I hear (your new place) is (practically)
right next to mine." (PL2)

Sono uchi sake de mo motte asobi ni iku yo.
"One of these days I'll bring some sake or
something and come visit you." (PL2)

Ogawa:

Hai, zehi kite kudasai.
"Yes, by all means, please do." (PL3)

3

Narration:

Sijitsu-go
Several days later

Sound FX:

Don don
Bam bam ("pounding" on door with some force;
"knocking" would be *ton ton*)

4

Uchida:

O! Sassoku kita zo.
"Hey! I came right over." (PL2)

Ogawa:

Irasshai, Uchida-san. Dōzo agatte kudasai.
"It was good of you to come, (Mr.) Uchida.
Please come on in." (PL3)

5

Uchida:

It's hey ja nai ka. Mā ippai yarō ze.
"Nice apartment. Well, let's have a drink."
(PL2)

Sound FX:

Don
Boom (setting sake bottle down hard.)

6

Uchida:

Tokoro de kono heya kirei ni katazuite-iru na.
"By the way, you keep your place really
clean, don't you?" (PL2)

Sound FX:

Hikku
Hic

(continued on following page)

In the last issue we mentioned *Manga Bijinesu Manā* ("Manga: Business Manners") in our feature story on educational manga. In this issue we go a step further and introduce one of the actual lessons from the book.

Manga Bijinesu Manā was compiled by 朝日生命保険相互会社, ("Asahi Seimei Hoken Sōgo-Gaisha," a major Japanese insurance company) in the education department of their personal development center. The publisher, Sunmark, has a series of educational business comics.

"Business Manners" has four sections: ベーシック・マナー (*Beshikku Manā*, "Basic Manners"), ビジネス社会の対人関係 (*Bijinesu Shakai no Taijin Kankei*, "Personal Relations in the Business World"), ことばのマナー (*Kotoba no Manā*, "Speech Manners"), and ビジネス冠婚葬祭 (*Bijinesu Kankonsōsai*, "Business Ceremonial Occasions.") The lesson we have chosen comes from the "Personal Relations" section.

- 1 **Ogawa:**
Sonna hito imasen yo.
 "I don't have anyone like that." (PL3)

- 2 **Narration:**
Jitsu wa Ogawa-kun wa saikin Sōmu-ka no Onuki-san to tsukiatte-ita.
 Actually, Mr. Ogawa had recently been spending time with Miss Onuki, from the General Affairs Section (of his company). (PL2)

- *jitsu* = "truth/fact," so *jitsu wa* = "as for the truth" → "in fact/actually."
- *tsukiatte-ita* is from the verb *tsukiau* ("associate/keep company with"). The word *tsukiai* in the title is a noun form of this word. In the case of opposite sex relationships, it implies "keeping company with/dating."

- 3 **Uchida:**
Sō ka? Kakusu na yo.
 "Are you sure? Don't hide anything, now." (PL2)

- Ogawa:**
Te ie. A! Tsugimasu yo.
 "No, no. Oh, let me pour for you." (PL3)

- Narration:**
Amari, aite no purabashii ni furenai.
 Don't pry into the other person's privacy. (PL2)

- *kakusu* = "hide (something)," and *na* after the non-past form of a verb means "don't..."
- *yo* in both cases is for emphasis.
- *amari* is followed by a negative to give the meaning "not very much": *amari... furenai* = literally "not touch on [it] very much" → "not pry into."

- 4 **Sound FX:**
Ko! ko! (clicking of heels against floor)

- 5 **Sound FX:**
Ko! ko! (clicking of heels against floor)

- 6 **Uchida:**
Sōmu-ka no Onuki-san te kawaii na.
 "Miss Onuki from the General Affairs Section is cute, isn't she?" (PL2)

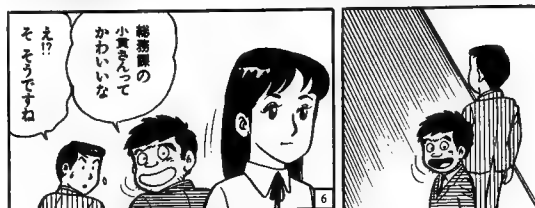
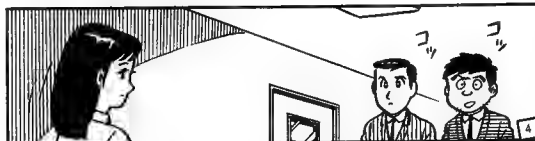
- Ogawa:**
E?! S-sō desu ne.
 "Huh?! Yes, she is, isn't she?" (PL3)

- 7 **Uchida:**
Ore, ataku shiyō ka nā. De he he he.
 "Maybe I'll make a move on her. (vulgar laugh)" (PL2)

- *ataku* is a katakana rendering of English "attack." In male/female relationships *ataku suru* is used to mean "make a move on." *Shiyō* is the form of *suru* showing will/intent.

- Ogawa:**
Hā...
 "Uhh..." (PL3)

- *hā* is a very uncertain sounding *hai*, indicating that he's at a loss as to how to respond.



(continued from previous page)

- Ogawa:**
Sō de mo nai desu yo.
 "Not particularly." (PL3)

- 7 **Uchida:**
Iya, otoko no hitori-gurashi to wa omoen.
 "No, really, I can't believe it's (the apartment of) a single man living by himself." (PL2)
Kanojo ni de mo sōji shite moratte-ru n daro!
 "You have your girlfriend or somebody clean it for you, don't you." (PL2)

- Ogawa:**
Tondemonai.
 "Don't be ridiculous." (PL2)

- *omoen* is an abrupt form of *omoenai*, negative of *omoeru* ("can think/believe").



- 1 **Sound FX:**
Kān (sound of bat hitting ball)
- Sound FX:**
Wā wā (roar of crowd)
- Television Voice:**
Uta--
"He hit it!" (PL2)
- Sound FX:**
Don don
Bān bān (pounding on door)

- 2 **Ogawa:**
Hai, donata?
"Yes, who is it?" (PL3)
- donata is a more polite equivalent of dare ("who"). His question feels informal because he has omitted *desu ka*, but using *donata* makes it still quite polite — a good policy to follow when you don't know who it might be.

- 3 **Uchida:**
Ore da yo. Mata nanika kuwasete kure yo.
"It's me. Feed me something, again, will you?"
→ "It's me again. Got anything good to eat?" (PL2)

- *kuwasete* is the -te form of *kuwaseru* (make/let/cause to eat), from *kuu* ("eat," mostly masculine) → *kuwaseru* = "feed"
- *kure* after the -te form of a verb makes a request or gentle command: "(do it) please/(do it), will you?"

- 4 **Uchida:**
Ga ha ha ha
(boisterous laugh)

- 5 **Sound FX:**
Don don
Bān bān
(pounding on door)

- 6 **Uchida:**
Sā, kyō mo nomu zo.
"All right, let's knock back a few again today." (PL2)

- 7 **Onuki:**
Dō shita no? Genki nai wa ne.
"What's wrong? You don't look well." (PL3)

Ogawa:
Iya, saikin sake no nomisugi de...
"Well, I've been drinking too much recently." (PL2)

- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do"), so *dō shita* is literally "what did you do?" But the expression is often used idiomatically to mean "what's wrong/what's the matter/what's the trouble?"
- *genki* refers to a state of "good health/energy/spirits, and *genki (ga) nai* means "not have good health/energy" → "not be well/be unwell."
- *iya* is literally "no," but it is also used as a kind of pause or hesitation word, like "well." Onuki-san's *iya* in the next frame is a different word, meaning "disagreeable/unpleasant": she disapproves of his over-drinking.
- *nomisugi* is a noun meaning "over-drinking," and *de* is a continuing form of *desu* ("am/is/are"), so *nomisugi de* is like saying "I am over-drinking and..." He doesn't need to finish the sentence because it's understood: he's not feeling well.

- 1 **Onuki:**
Iya ne, Ogawa-san. Tokoro de raishū no nichiyō wa mata asobi ni itte ii?
"That's terrible, Mr. Ogawa. By the way, is it okay if I visit you again next Sunday?" (PL2)

Ogawa:

Un, matte-ru yo.

"Sure, I'll be waiting for you." (PL2)

- 2 **Onuki:**
Ya da-!
"Oh, yu-u-uk." (PL2)

Ogawa:

Honto, honto. Ha ha ha ha.

"It's true, it's true. (laugh)" (PL2)

- 3 **Sound FX:**
Don don
Bam bam (pounding on door)

Sound FX:

Giku! (effect of stiffening with fear)

- 4 **Uchida:**
Asobi ni kita yo.
"I came to visit." (PL2)

- 5 **Ogawa:**
Suimassen, kyō wa kyaku ga kite ite...
"I'm sorry, (but) today I have a guest, and..." (PL3)

- 6 **Uchida:**
Nan da? Kanojo ka?
"What? (Oh), your girlfriend?" (PL2)

Ogawa:

Ie, mā, sō na n desu.

"Er, well, yes, that's right." (PL3)

- 7 **Uchida:**
Shōkai shiro yo. Kao gurai ogamasero yo.
"Introduce me. At least let me see her face/ meet her." (PL2)
Bijin ka? Oi.
"Is she pretty? Hey!" (PL2)

Ogawa:

Iya, so- sore wa...

"Uhh, th-that's..." (PL3)

- 8 **Lesson:**
Shagai de mo setsudo o wakimaeta tsukiai o
Even outside the office, (maintain) relationships that follow standards (of etiquette).

Shagai de no tsukiai mo, ii ningen kankei o tsukuru ue de wa hitsuyō.

Socializing outside the office is also necessary from the standpoint of establishing good personal relationships.

Shikashi, aite no purabashii o okasu yō na tsukiai wa genkin. Setsudo wa wakimaeru.

But doing things that violate the other person's privacy is to be strictly avoided. Exercise restraint.

Aite no uchi o tazuneru baai, kanarazu jizen ni ryōshō o ete kara ni suru koto. Totsuzen ni oshikakete wa, aite ga meiowaku suru.

If you visit the other person's home, always do it after getting his consent beforehand. If you barge in suddenly,



8 社外でも節度をわきまえた付き合いを

●社外での付き合いも、い
●は人間関係をつくる上で
●は必要。
●しかし、相手のプライバ
●シーをおかすような付き
●合いは厳禁。節度はわき
●まえる。
●相手の家を訪ねる場合、
●必ず事前に了承を得てか
●らにすること。突然に押
●しつけては、相手が迷惑
●する。
●食事をこらそうになるの
●はいいが、あまり甘えす
●ぎてはいけな。たまに
●は材料を買っていくなど
●して、相手に対する配慮
●を忘れず。
●社内恋愛自体は悪いこと
●ではない。しかし、あま
●りあかさまにするのは
●考えものである。たとえ
●締約中であっても、社内
●では節度をもつて。

he will be inconvenienced/annoyed/put out.

Shokuji o gochishō ni naru no wa ii ga, amari amae sugite wa ikenai. Tama ni zairyō o katte iku nado shite, aite ni taisuru hairyo o wasurezu ni.

It's fine to receive meals, but don't presume upon the other person too much. Don't forget to return the favor by occasionally buying and taking along some food.

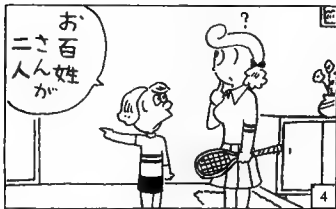
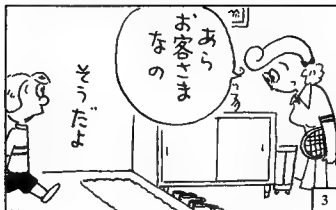
Shanai ren'ai jitai wa warui koto de wa nai. Shikashi, amari akarasanai ni suru no wa kangaemono de aru. Tatōe, kon'yaku-chū de aite mo, shanai de wa setsudo o motte.

Opposite sex relationships among coworkers in themselves are not a bad thing. Being too open, however, is to be frowned upon. Even those who are engaged to be married (should conduct themselves) with restraint while at work.

サライ君

西村 宗

by Nishimura Sō



1

Guest 1: ボク は 最初 から
Boku wa saisho kara
 I/me as-for start from
 営業畑 で やって来ました。
eigyō-batake de yatte kimashita
 sales field in came doing
"I've been in the sales field from the very start."
 (PL3)

- *boku* is a word for "I/me" used by males, mostly by younger men and boys.
- *saisho* = "the very start/beginning"
- *eigyō* means "business/operations," but the *eigyō-bu* (*bu* = "department") of a company is invariably the department in charge of sales.
- *-batake* is from *hatake* (in combinations, *ha* changes to *ba* for euphony), and literally means "field" (a field or orchard other than a rice paddy) in the agricultural sense, but, like the English word "field," it's used figuratively to mean "department/line of work."
- *yatte* is the *-te* form of *yarau*, an informal word for "do." Adding *kimashita*, or its PL2 equivalent *куру* ("come"), to the *-te* form of a verb means something like "I've come up to the present doing..."

2

Guest 2: オレ は 経理畑 で 二十年...
Ore wa keiri-batake de nijū-nen...
 I/me as-for accounting field in 20 years
"I've been in the accounting field for twenty years." (PL2)

- *ore* is another masculine word for "I/me." It sounds more informal and abrupt (or even rough) than *boku*.

3

Wife: あら、 お客さま なの?
Ara, okyaku-sama na no?
 (exclam.) guest(s) (?)
"Oh, do we have guests?" (PL2)

Child: そうだよ。
Sō da yo.
"That's right." (PL2)

- *ara* is a feminine "oh."
- *kyaku* = "guest/visitor," and both the prefix *o-* and suffix *-sama* are for politeness.
- *na no* shows she is seeking an explanation (for the shoes she sees lined up in the entryway).

4

Child: お百姓さん が 二人。
Ohyakushō-san ga futari.
 farmer(s) (subj.) two
"Two farmers." (PL2)

- *hyakushō* = "farmer." The prefix *o-* and suffix *-san* once again show respect. *-san* can imply a slightly lower level of respect than *-sama*, but the difference here is probably just the different speaking styles of a grown woman and a child.

ミドリさん

Midori-san

ダンナは特別



by 秋月 りす
Akizuki Risu

Title: ダンナ は 特別
Danna wa tokubetsu
master/husband as-for special
Hubby is Special

• danna ("master/husband") without the suffix -san feels quite informal.

Friend: チョコ 買った し 帰る か?
Choko katta shi kaeru ka?
chocolate bought and/so return/go back ?
"We bought the chocolate, so shall we go back?"
(PL2)

Midori-san: ちょっと まって。
Chotto matte
a little wait (please)
"Wait a sec." (PL2)

• since they are still dressed in their uniforms, *kaeru* here refers to "going back" to the office rather than going home.
• *matte* is from *masu* ("wait") and is essentially an informal abbreviation of *matte kudasai* ("please wait").

Friend: ダンナ用 だ な。 んふふつ
Danna-yō da na. N fu fu!
for husband is right? (giggle)
"For your hubby, I bet. (giggle)" (PL2)

Midori-san: そー。
Sō.
is so
"That's right." (PL2)

• the suffix -yō means "for/for the purpose of."
• *na* is an informal equivalent of *ne*, which expects agreement/confirmation. It's generally used more by men, and sounds very informal when used by women. The friend's reference to Midori-san's husband as *danna* also implies that she and Midori-san are on very relaxed terms.

Friend: しかし 高級品 買った わねエ。 4千円?
Shikashi kōkyūhin katta wa nē. Yonsen-en?
but high-class bought (fem. colloq.) 4000 yen
"(But) you sure bought an expensive kind.
¥4000?" (PL2)

Midori-san: 主人 に 安物 は 食べさせられない わ。
Shujin ni yasumono wa tabesaserarenai wa.
husband to cheap item as-for can't make eat (fem. col.)
"I can't make my husband eat some el-cheapo brand." (PL2)

• *shikashi* (literally "but/however") at the beginning of an exclamation of surprise mainly serves to emphasize the exclamation.
• *katta* is the plain/abrupt past form of *kau* ("buy").
• *tabesaserarenai* is from *taberu* ("eat") → *tabesaseru* ("make/let eat") → *tabesaserarenai* ("can make eat") ("can't make eat").

Friend: 3分の2 は 自分 が 食べる んじゃないの?
Sanbun no ni wa jibun ga taberu nja nai no?
two-thirds as-for oneself (subj.) eat isn't it the case that?
"(But) aren't you going to eat at least two-thirds of them yourself?" (PL2)

Midori-san: まー ねー。
Mā nē.
"Well, yeah." (PL2)

• *sanbun no ni* is literally "two out of three parts/divisions." *Wa* here serves to add emphasis and imply "at least (that much)."
• *mā ne* works like a vague "Yeah, sort of/I suppose so/you've got me there" when forced to acknowledge something you would prefer not to have to acknowledge.

ミドリさん

Midori-san

君が一番



Title: 君 が 一番
Kimi ga Ichiban
you (subj.) first/best
You're the best → **I Like You/Yours the Best**

- kimi* is an informal word for "you," used to address an equal or subordinate. Strictly speaking, it must be followed by *no* to become "your/yours," but frame two makes it clear that a double meaning is intended.
- ichiban* (literally "first/number one") here implies a word like *suki* ("like/fond of") or *ii* ("good/fine") or *oishii* ("good/tasty") and means "most": "most good/tasty" → "best."

Midori-san: じゃ 私 からも。コホン
Ja, watashi kara mo. Kohon
well Ume from also (light cough/clearing of throat)
"Well, then, from me, too. Ahem." → **"I'd like to give you some chocolate, too. Ahem."** (PL2)

Husband: ありがとう。
Arigatou.
"Thank you." (PL2)

- it is Valentine's Day evening, and her husband would have received chocolates from the women in his office during the day.

Husband: 君 の くれた チョコ が 一番 おいしい。
Kimi no kureta choko ga ichiban oishii.
you (subj.) gave me chocolate (subj.) most delicious
"The chocolates you gave me taste best." (PL2)

FX: もぐ
Mogu (effect of chewing)

- no* here is the same as *ga*, marking the subject of *kureta*, the plain/abrupt past form of *kureru* ("give [to me]"). *Kimi no* (or *ga*) *kureta* is a complete thought/sentence ("you gave to me") modifying *choko* ("chocolate[s]"). *Ga* often changes to *no* in modifying clauses.

Midori-san: あ あらっ や だー。
A- ara! Ya da-.
O-oh! disagreeable/embarrassing is
"O-oh, I'm embarrassed." (PL2)

- ara* is a feminine interjection showing surprise.
- ya da* is a contraction of *iya da*, meaning "is disagreeable/unpleasant/embarrassing." In this case she is "embarrassed" because she thinks he is being sweet/romantic to her, so it's actually an exclamation of delight. Using *iya da* in a case like this is like saying "I can't stand it/Don't say that/Not really" when the speaker's real meaning is quite the opposite.

Husband: へーえ 外国製 なのかい。道理 で ねー。
He-e, gaikokusei na no ka-i. Dōri de ne-.
oh/I see foreign made (explan.-?) reason by (colloq.)
"Oh, they're foreign-made. It stands to reason."
→ "Oh, they're imported. No wonder." (PL2)

Husband: うまい はず だね。これ。
Umai hazu da ne. kore.
good/tasty expectation is, isn't it this/these
"They ought to be good." (PL2)

FX: ずでっ
Zude! (slapstick effect of keeling over)

- the question indicated by *ka* is strictly rhetorical.
- umai* is an informal, mostly masculine word for "tasty/delicious."
- hazu* is a noun referring to "normal expectations," the way something should/ought to be.
- the husband's syntax is inverted. *Kore* would come first in normal order.

ミドリさん

Midori-san

その後



1

Salaryman 1: チョコレートのお礼にお茶でも おごるよ。
Chokorēto no o-rei ni o-cha-de mo ogoru yo.
 chocolate for thanks as tea or something treat (emph.)
"As a thank-you for the chocolate, I'll treat you to tea or something." (PL2)

Midori-san: わーい。
Wāi.
"Yippee!" (PL2)

- *de mo*, "or something," is often added to invitations or suggestions to add a touch of polite vagueness.



2

Salaryman 2: これ お返し。ハンカチ だけど。
Kore o-kaeshi. Hankachi da kedo.
 this/these return gift handkerchief is but
"This is a return gift. It's (just) a handkerchief, but..." (PL2)

Midori-san: すいませーん。
Suimase-n
"Tha-a-nk you." (PL2)

- *kaeshi* is a noun form of *kaesu* ("return/give back"), and *o-kaeshi* refers to a "return gift/favor" (always requires the honorific *o-* for this use).
- *kedo* ("but") is used here only to "soften" the ending of the sentence.
- *suimase-n* is a colloquial *sumimasen*, which can mean either "sorry/excuse me" or "thank you" depending on the context.



3

Salaryman 3: 昼メシ おごる よ。
Hirumeshi ogoru yo.
 lunch will treat you (emph.)
"I'll buy you lunch." (PL2)

Midori-san: きゃー
Kyā (squeal of delight)

- *hiru* means "noon" and *meshi* is an informal "rice/meal" → "lunch."



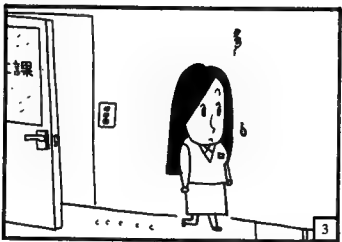
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Midori-san: 支出 は 千円 だったから
Shushutsu wa sen-en datta kara
 expense/outlay as-for 1000 yen was so
 モト は とった わね。
moto wa totta wa ne.
 capital/principal as-for took/earned/recovered (fem. emph.)
"My outlay was ¥1000, so I got my money back." (PL2)

Friend: 主婦 だって これだ から...
Shufu tte kore da kara...
 housewives (quote) this is/are because
 "Because housewives are this way (they are unpleasant/galling)." → **"This is the trouble with married women..."** (PL2)

- *datta* is the plain/abrupt past form of *da* ("is/are").
- *totta* is the plain/abrupt past form of *toru* ("take/get"), and *moto o toru* means "recover/recovered the principal/investment."
- *tte* is a colloquial equivalent of the quotative phrase *to iu no wa*, which is often just a fancy *wa* ("as for").
- in the stereotypical salaryman household, it is the housewife who is in charge of the purse strings, and housewives are known for being sticklers at getting good value for their money. The friend is apparently single.

チョコレート



Title: チョコレート
Chokorēto → **Chocolate**

Tanaka-kun: ウーム…バレンタインデーだという
 Dmu… Barentain dē da to iu
 Valentine's Day is (quote) say
 のに まだ一枚もこないとは…
 no ni mada ichimai mo konai to wa…
 even though still/yet one sheet even not come (quote) as-for
 “**Mmm… Even though it's Valentine's Day, I still haven't gotten a single bar of chocolate.**”
 (PL2)

- *-mai* is the counter suffix for thin, flat things, including chocolate bars. Chocolates not in bar form would be counted with *-ko*.
- *kona* is the negative form of *kuru* ("come"). *Ichi + ma* + negative makes a phrase meaning "not a single," so *ichimai mo kona* literally means "not a single sheet/bar comes" → "not a single chocolate comes (to me)."
- *to wa* makes the entire preceding sentence into the topic of an unspoken exclamation of chagrin, so the Japanese is literally like "As for me not getting a single bar of chocolate, (how disappointing/pathetic!)"

Salaryman: わるいけどこの 電卓 設計 二課 の
 Warui kedo kono denakaku Sekkei Ni-ka no
 bad/sorry but this calculator design section 2 of
 田中くん に 返してきて くない?!!
 Tanaka-kun ni kaeshite kite kurenai?!!
 (name-hon.) to return-and-come won't you (please)
**“Sorry, but could you go return this to Tanaka-
 kun in Design Section Two?” (PL2)**

返す の 忘れてた。
Kaesu no wasurete-ta.
 return (nom.) had forgotten
"I'd forgotten to return it." (PL2)

OL: ハイ!
Hai!
“Sure!” (PL3)

- *warui* *kedomo*, literally "it is bad (of me to ask) but," is often used when asking a favor, like the expression, "I'm sorry to trouble you, but . . ."
- *kaeshite* is the *-te* form of *kaesu* ("return/give back") and *kite* is the *-te* form of *kuru* ("come"). The *-te* form plus *kuru*, literally "do (the action) and come," here is like English "go do (the action)."
- *-te kurenai* (from *kureru*, "give [to me]") spoken with the rising intonation of a question makes an informal request or gentle command, "won't you (please) do (the action) for me?"
- *no* turns *kaesu* ("return/give back") into a noun. The particle *o*, to mark that *kaesu* has direct object, has been omitted.
- *wasurete-i(ya)* is the past form of *wasurete-iru*, from *wasureru* ("forget").

Tanaka-kun: うー...かたい チョコレートだ なー。
 U... katai chokorēto da nā.
 rrr hard chocolate is (emph.)
 "Rrr... this sure is hard chocolate." (PL2)

Second OL: そっと しといて あげよ。
Sotto shitoite ageyo.
 quietly/softly do-and-leave will give/do for
"I think I'll just leave him alone." (PL2)

- *sotto shitoite* is a contraction of *sotto shite oite*, from *sotto shite oku*, an expression meaning “leave alone/undisturbed.”
- *ageyo* is a short *ageyō*, the form of *ageru* (“give”) showing will/intent. *Ageru* after the *-te* form of a verb means “do (the action) for him/her.”



田中くん Tanaka-kun

カノジョ



1

Title: カノジョ
Kanojo
Girlfriends

- kanojo* is actually a pronoun meaning "she/her," but it is also used colloquially as a common noun meaning "girlfriend."

Friend: これ カノジョ に あんでもらった
Kore kanojo ni ande moratta
this girlfriend from knit-and-received
セーター なん だ。
sēta n n da.
sweater (explan.) is
"This is a sweater my girlfriend knit for me."
(PL2)

Tanaka-kun: ふーん
Fūn (informal expression of understanding/interest)

- wa* to mark the topic has been omitted after *kore* ("this").
- ande* is the *-te* form of *amu* ("knit/weave"), and *moratta* is the plain/abrupt past form of *morau* ("receive"). *Moratta* after the *-te* form of a verb implies one has received the benefit of the action: "(the action) was done for me." *Kanojo ni ande moratta* is a complete thought/sentence ("my girlfriend knit for me") modifying *sēta* (from English "sweater").
- na n* (contraction of *na no*) shows he is making an explanation.



2

Tanaka-kun: これ 自分 で あんたセーター なん だ。
Kore jibun de anda sēta n n da.
this oneself by knit sweater (explan.) is
"This is a sweater I knit myself." (PL2)

Friend: 器用 だ なー。
Kiyō da nā.
skillful/good with hands are (emph.)
"You must be good with your hands." (PL2)

- jibun de anda* is a complete thought/sentence ("I knit [it] myself") modifying *sēta*.
- kiyō* refers to "cleverness/skillfulness/dexterity," but it is an underhanded compliment rather than a genuine one in this case.



3

Friend: これ カノジョ に もらった
Kore kanojo ni moratta
this girlfriend from received
バレンタインチョコ なん だ。
barentain choko n n da.
Valentine's chocolate (explan.) is
"This is some Valentine's chocolate my girlfriend gave me." (PL2)

- choko* is an abbreviation of *chokoreto* ("chocolate"). *Kanojo ni moratta* is a complete thought/sentence ("[I] received from my girlfriend") modifying *barentain choko* ("Valentine's chocolate").



4

Tanaka-kun: これ 自分 で 買った バレンタインチョコ なん だ。
Kore jibun de katta barentain choko n n da.
this self by bought Valentine's chocolate (explan.) is
"This is some Valentine's chocolate I bought myself." (PL2)

Friend: 度胸 ある なー。
Dokyō aru nā.
nerve/guts/boldness have (emph.)
"You sure have guts." (PL2)

- jibun de katta* is a complete thought/sentence ("[I] bought [it] myself") modifying *barentain choko*.

フリテンくん Furiten-kun



1

Title: 盆栽
Bonsai
Bonsai

- the kanji for *bonsai* mean "tray" and "cultivation," and the word refers to the cultivation of dwarf trees in shallow pots/trays — a traditional, and still quite popular, hobby/art in Japan — as well as to the dwarf trees themselves. The object is to train/shape the trees to look like miniature versions of a larger tree that has some distinctive feature or appeal. *Bonsai* can live hundreds of years when given the proper care, and are passed down from generation to generation as family heirlooms.



2

Neighbor: いやー 盆栽 も いい です なー。
Iya, bonsai mo ii desu na.
(interj.) bonsai also good/fine is (emph.)
"Yes indeed, bonsai, too, is/are very fine."
→ "Yes indeed, **bonsai is a fine pursuit!**" (PL3)

Neighbor: すばらしい。
Subarashii.
wonderful/marvelous/splendid
"(They're) wonderful!" (PL2)

- iya* (or *iya*) literally means "no," but it is also used as an exclamation of approval/admiration ("Oh, yes/my oh my/yes indeed") at the beginning of affirmative statements.
- na* is a mostly masculine equivalent of *ne*, in this case adding emphasis.



3

Neighbor: たまに ああいう の を 見ると...
Tama ni aa iu no o miru to...
occasionally that kind of one/thing (obj.) see it/when
"When (on occasion) I see things like that..."

- to* after a verb has a conditional "if/when" meaning.



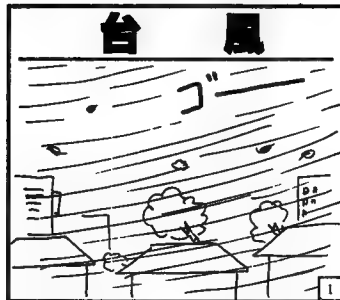
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Sign: バイオ 研究所
Baio Kenkyu-jo
bio research center
Biotech Research Center

Neighbor: 自分の研究に
jibun no kenkyu ni
oneself's research about
ぎもん が わくね。
gimon ga waku ne.
questions/doubts (subj.) arise (colloq.)
"... questions arise regarding my own research."
→ "... I start questioning my own research."
(PL2)

- kenkyu* = "research," and *-jo* (literally "place") is a suffix used in the names of a wide variety of agencies, offices, centers, laboratories, etc.
- jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. *Jibun no* makes it possessive: "my/his/your/their/etc."
- when speaking to others, *ne* indicates that agreement/confirmation is expected from the listener; when speaking to oneself, as here, it can be thought of as a kind of self-check/confirmation: "yes, it really is so."
- waku* literally means "boil up/flow out."

フリテンくん Furiten-kun



Title: 台風
Taifu
Typhoon

1

Sound FX: ゴー
Go—
(effect of howling wind)



2

Furiten-kun: なに? うちの松の木がたおれた?!
Nani? Uchi no matsu no ki ga taoreta?!
what? our house's pine tree (subj.) fell over
"What? Our pine tree got blown over?!" (PL2)

- *uchi* literally means "within/inside," but in many cases is used to mean "our house/shop/company." *Uchi no* means "of/belonging to our house/shop/company," or simply, "our."
- *taoreta* is the plain/abrupt past form of *taoreru* ("fall over/collapse"). In colloquial speech the question particle *ka* is often dropped, and the question is indicated just by intonation.

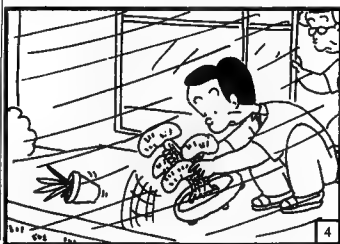


3

Furiten-kun: 樹令 100年の松の木が
Jurei hyaku-nen no matsu no ki ga
tree age 100 years of pine tree (subj.)
たおれたそうなんで 帰ります。
taoreta sō na n de kaerimasu
fell over (hearsay) (expl.) will go home
"I heard our hundred-year-old pine tree got
blown over, so I'm going home." (PL3)

Boss: ほんと? そりゃ 大変 だな。
Honto ka? Sorya taihen da na.
truth (?) as for that serious/grave is (colloq.)
"Really? That's terrible." (PL2)
帰れ (帰れ 帰れ)。
Kaere kaere kaere.
go home go home go home
"Go home (go home, go home)." (PL2)

- *jurei* (more properly written 樹齢) combines kanji meaning "tree" and "age" to make a word for referring to the age of a tree.
- *sō (da/desu)* after a verb indicates that the speaker has heard from someone else that the action has taken/will take place. *Na n(o) de* is an explanatory form, so... *sō na n de* means "because I hear/I'm told that..."
- *kaerimasu* is the PL3 form of *kaeru* ("return home" — can be either "come home" or "go home"), and *kaere* is the plain/abrupt command form of the same verb (can only be "go home").
- *honto* ("truth") is very commonly shortened to *honto* in colloquial speech. *Honto ka* = "is it the truth?" → "is it true?" → "really?"
- *sorya* is a contraction of *sore wa* ("as for that").
- *taihen da* can be used as an exclamation on any occasion involving something troublesome/undesirable/catastrophic for the speaker. It can also be used as an expression of sympathy by bystanders, especially with the addition of *ne/na* — *taihen da ne/na* = lit. "that is serious/grave, isn't it?"
- the two angled marks after *kaere* indicate repeats, so the boss actually says *kaere* three times.



4



クレヨン しんちゃん

臼井儀人

CRAYON SHIN-CHAN
YOSHITO USUI
WEEKLY MANGA ACTION



© YOSHITO USUI
WEEKLY MANGA ACTION



Note: This episode of *Crayon Shin-chan* is a good example of how Japanese wives handle the finances and control the purse strings of the household.

1	Narration: <i>Aru asa</i> One morning Mother: <i>Dame ttara dame!!</i> no/won't do (quote)-if no/won't do "When I say 'No,' I mean 'No'!!!" (PL2) Father: <i>Tanomu yo—, ichiman-en de ii kara—.</i> ask/beg (emph.) ¥10,000 limited to is good so "¥10,000 would be enough, so ple-a-se, I'm begging you." (PL2) Sound FX: <i>Kuka—</i> (breathing of sleeping child)	• <i>aru</i> before a noun means "a certain /one —". • <i>ttara</i> is a contraction of quotative to plus <i>it-tara</i>, a conditional "if/when" form of <i>iu</i> ("say"). • ... <i>de ii</i> is an expression meaning "... is enough/adequate." The sentence is in inverted syntax. Normal order would be <i>Ichiman-en de ii kara, tanomu yo</i>. The wavy lines indicate that he is drawing out the words with a pleading tone.
2	Mother: <i>Kongetsu no o-kozukai nara ageta hazu desu kedo.</i> this month's allowance if it is gave should be but "I believe I (already) gave you this month's allowance." (PL3) Father: <i>Dakara kinō nonjatte mō sukkarakan na no yo—.</i> that's why yesterday drank already penniless (explan) (emph) "That's why I'm telling you, I went drinking yesterday and I'm already stone broke." (PL2)	• <i>nara</i> ("if you mean") often marks the topic, like <i>wa</i>, "as-for": <i>kongetsu no o-kozukai nara</i> = "as for this month's allowance." • <i>hazu da</i> after the past form of a verb means "should have (happened)" or "(it happened), I believe/I'm quite sure." • <i>nonjatte</i> is a contraction of <i>nonde shimatte</i>, from <i>nomu</i> ("drink") and <i>shimau</i> ("end/finish/put away"). <i>Shimau</i> after the <i>-te</i> form of another verb implies the action is regrettable.
3	Mother: <i>Nan de maittsuki kichin-to jibun no o-kozukai no</i> why each month properly one's own allowance 's <i>han'i-nai de sumaserarenai no?</i> within bounds of can't make do (explan.-?) "Why is it that you can't stay within the bounds of your allowance each month?" (PL2) Father: <i>Otoko ni wa tsukiai tte mon ga atte,</i> men to/for as-for socializing thing called (subj.) there is-and <i>yotei dōri nya ikanai no!!</i> plan according to not go (explan.) "We men have to maintain social relationships, and things don't (always) go according to plan." (PL2)	• <i>sumaserarenai</i> is the negative form of <i>sumaserareru</i> ("can finish/make do"), which is the potential form of <i>sumasu</i> ("finish/make do"). • asking a question with <i>no</i> shows she wants an explanation, and he uses <i>no</i> at the end of his answer because he is offering an explanation. • <i>tsukiai</i> refers to "socializing/maintaining social relationships" of all kinds. • <i>tte mon</i> is a contraction of <i>to iu mono</i>, literally "a thing called." • <i>nya</i> is a contraction of <i>ni wa</i>. <i>Wa</i> makes <i>yotei dōri ni</i> the topic of the statement <i>ikanai</i> ("does not go") → "does not go according to plan."
4	Mother: <i>sō yū darashinai tokoro ga Shinnosuke</i> that kind of loose/slack place, (subj.) (name) <i>ni mo warui eikyō ataeru no yo!!</i> to also bad influence has/exerts (explan.) (emph.) "That kind of slackness is what has a bad influence on Shinnosuke." (PL2) Shin-chan: <i>Sō da, sō da. Ashi kusai zo.</i> that way is that way is feet smell (emph.) "That's right, that's right. Your feet stink." (PL2)	• <i>sō yū = sō iu</i> = "that kind of" • <i>tokoro</i> is literally "place," but the word is often used after adjectives or other modifiers to mean "part/aspect." • the particle <i>o</i>, to mark the direct object, has been omitted after <i>eikyō</i> ("influence"). • the particle <i>ga</i>, to mark the subject, has been omitted after <i>ashi</i> ("foot/feet"). • <i>zo</i> is a rough, masculine particle for emphasis.
5	Father: <i>Omae no shitsuke ga natte-nai kara da.</i> your training/discipline (subj.) be lousy/poor because is "It's because you haven't raised him right." (PL2) Shin-chan: <i>Mune mo nai zo.</i> chest also not exist (emph.) "And you're flat-chested, too." (PL2)	• <i>omae</i> is a fairly rough, masculine word for "you." Husbands often call their wives <i>omae</i>. • <i>shitsuke</i> can refer either to the act/art of "raising/disciplining a child," or to the "manners" the child gains in the process. • <i>natte-(i)nai</i> is an idiomatic expression meaning "is no good/a failure."
6	Father: <i>Mō ii. Kaisha itte kuru.</i> already good/enough company/work will go-and come "Enough of this, already!! I'm going to work." (PL2) Mother: <i>Iterasshai</i> "Goodbye." (PL2) FX: <i>Gyū—</i> (squeezing/pinching effect) Shin-chan: <i>Aē— → "Ai-aiiii!"</i> (PL2)	• <i>kaisha</i> is literally "company," but is often used when Americans would say "work/the office." • <i>itte kuru</i> (or its PL3 form, <i>itte kimasu</i>) literally means "I will go and come," and is the standard "goodbye" used by a person leaving home for work, school, an errand, etc. <i>Iterasshai</i> (or <i>itte irasshai</i>: literally "go and come") is the corresponding "goodbye" used by those staying behind.



7	Narration: <i>Ichijikan-go</i> One hour later Sound FX: <i>Tururururu</i> Rrinning (electronic) -go after a time word means that much time "later."	11	Shin-chan: <i>O-kao aratte kita.</i> (hon.)-face washed-and came "I went and washed my face." (PL2) Mother: <i>Yoshi. Rettsu ra gō.</i> okay/all right let's go "Okay, let's go." (PL2) <i>aratte</i> is the -te form of <i>arau</i> ("wash"), and <i>kita</i> is the plain/abrupt past form of <i>kuru</i> ("come"). The expression -te <i>kuru/kita</i> is like the English "go/went and (do/did)." <i>rettsu gō</i> is how "Let's go" comes out in katakana, but an extra <i>ra</i> is sometimes inserted as a flourish.
8	Father: <i>Taisetsu-na shorui wasureta. Suman ga</i> important papers forgot sorry but <i>kaisha made todokete kurenai ka.</i> company as far as deliver won't you please? "I forgot some important documents. Sorry to trouble you, but could you bring them to the office?" (PL2) Mother: <i>E?! Wakatta. Ima kara iku wa.</i> what? understood now from go (fem. colloq.) "What? Okay, I'll come right away." (PL2) <i>suman</i> is a contraction of <i>sumanai</i>, the PL2 equivalent of the apology <i>sumimasen</i>. <i>todokete</i> is from <i>todokeru</i> ("deliver"). <i>Kure</i> ("give to me") or <i>kurenai ka</i> ("won't you give to me") following the -te form of a verb makes a request or gentle command, ("please) do for me." <i>wakatta</i> is the plain/abrupt past form of <i>wakaru</i> ("understand"), but as a response to a request/command it means "yes/okay/I will."	12	Sign: <i>Futaba Shōji</i> Futaba Enterprises
		13	Receipt'nist: <i>Irasshaimase</i> "Hello." (PL3-4) On Desk: <i>Uketsuke</i> Receptionist Shin-chan: <i>Nimei desu.</i> two persons is "A party of two." (PL3) Mother: <i>Famirii resutoran ja nai tte no.</i> family restaurant is not (quote) (emph.) "It's not a family restaurant." (PL2)
9	Mother: <i>Papa no kaisha ni iku kara shitaku shite.</i> Daddy 's company to go so get ready "We're going to Daddy's office, so get ready." (PL2) Shin-chan: <i>Ho—i.</i> "Oka-a-ay." (PL2) <i>shitaku shite</i> is the -te form of <i>shitaku suru</i> ("prepare for/get ready to"). The -te form here is being used as a short form of the request, <i>shitaku shite kudasai</i>, "please get ready." <i>ho—i</i> is a variation of <i>hai</i> ("yes/okay").	14	Mother: <i>Eigyō Ni-ka no Nohara ni</i> sales section two of (name) to/for <i>todokomono na n desu ga.</i> item to deliver (explan.) is but "I have something to deliver to (Mr.) Nohara in Sales Section Two (but)..." (PL2) Receipt'nist: <i>Dewa soko no erēbēīde gokai e dōzo.</i> then there's elevator by floor five to please "In that case, please take the elevator there to the fifth floor." (PL2) - Japanese wives refer to their husbands by their last names, without any titles, in formal situations where American wives might say "Mr. —" or "my husband." <i>todoke-</i> is from <i>todokeru</i> ("deliver") and <i>-mono</i> as a suffix to a noun or verb means "an item associated with (that object/action)."
10	Mother: <i>Ttaku Papa itara o-doji</i> (exasperation) Daddy (quote)-if (hon.)-bungler <i>na n da kara.</i> (explan.) is so "Good grief, Daddy's such a bungler." (PL2) FX: <i>Pata pata</i> Pat pat FX: <i>Nuri nuri</i> Paint paint Shin-chan: <i>Honto yo nē—.</i> truth (emph.) (colloq.) "It's so true." (PL2) <i>ttaku</i> is a contraction of <i>manaku</i> (literally "completely/entirely"), which is often used as an expression of exasperation. <i>itara</i> is a contraction of <i>to itara</i>, a conditional "if/when" form of <i>to iu</i> ("say..."), so it literally means "if I speak of..." In colloquial speech, <i>itara</i> is sometimes used in place of <i>wa</i> to mark the topic, usually with a feeling of disapproval/beratement.	15	Shin-chan: <i>Ō! Okashi ga ippai aru.</i> hey!/wow! sweets (subj.) lots exist "Wow! There're lots of goodies here!" (PL2) FX: <i>Gasa goso</i> (rustling sounds) Receipt'nist: <i>Ā! So sore wa...</i> alvoh th that/those is/are "Oh, no, th-those're..." Mother: <i>Kora, kora!</i> (interj.) (interj.) "Hey! Stop that!" (PL2) On Desk: <i>Uketsuke</i> Receptionist <i>okashi</i> refers to all kinds of sweets and snack foods — candy, cookies, cakes, pastries, crackers, chips, etc. <i>kora</i> is an interjection for scolding, and is spoken like a sharp "Hey!/Halt!" to get the offender's attention.

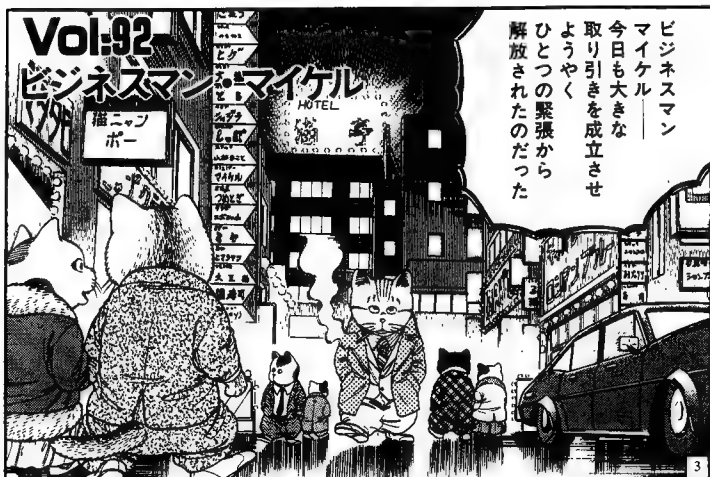
営業二課



16	Narration: <i>Eigyō Ni-ka</i> Sales Section Two Mother: <i>Sumimasen, Nohara ni</i> excuse me (name) to <i>todokemono na n desu ga.</i> item for delivery (explain) is but “Excuse me. I have something to de- liver to Nohara.” (PL3) OL: <i>A, Kakari-chō no...</i> Oh, group leader's “Oh, Mr. Nohara's...” the OL implies <i>okusama</i> (“wife” — polite) at the end of her sentence.
17	Shin-chan: <i>Furu-nyōbō desu.</i> old lady is “... Old lady.” (PL2) Mother: <i>O-damari!!</i> (hon.)-be quiet/shut up <i>Doko de oboete kun no, sonna kotoba</i> where at learn-and-come ? that kind of word “Be quiet! Where (in the world) do you learn words like that?” (PL2) OL: <i>Nohara Kakari-chō—!! Kakari-chō no</i> (name) group leader [title] group leader's <i>furu-nyōbō... iya, okusama ga.</i> old lady no/I mean wife (subj.) “Mr. Nohara! Your old lady... I mean, your wife (has come).” (PL3-4 implied) <i>Shin-chan</i> essentially finishes the OL's sentence, but uses quite a different word from what she would have used. <i>Furu-</i> is the prefix form of <i>furai</i> (“old”), and <i>nyōbō</i> is an informal word for “wife,” so <i>furu-nyōbō</i> is literally “old wife.” Being just as informal as, and perhaps slightly more negative than, the English substitution of “old lady” for “wife,” it is not really an appropriate expression to use in a setting like this. <i>o-damari</i> is short for <i>o-damari-nasai</i>, a gentle command form of <i>damaru</i> (“become quiet/fall silent”). <i>O-</i> is the honorific prefix, which many adults use liberally as a kind of diminutive when speaking with small children. <i>kun</i> is a contraction of <i>kuru</i> (“come”); <i>oboete kuru</i> refers to “learning something and bringing it home.”
18	Father: <i>O, suman, suman. Tasukatta—.</i> (interj.) thanks thanks saved “Oh, thanks, thanks, you saved me.” (PL2) <i>Mō sugu de hirumeshi da. Issho ni kuō.</i> in a short while lunch is let's eat together “It's almost lunch. Let's eat together.” (PL2) <i>Chotto ōsetsu-shitsu de matte-te.</i> a little reception room in (please) wait “Wait for me while in our reception room.” (PL2) <i>suman</i> (see frame 8) is also used informally as “thank you.” <i>hiru</i> = “noon” and <i>meshi</i> = “rice/meal” (informal), so <i>hirumeshi</i> = “lunch.” <i>kuō</i> is the form of <i>kuu</i> (“eat,” informal) showing intent.

19	S. Chief: <i>Nohara-kun. Kochira no bijin</i> (name-hon.) this direction's beautiful woman <i>wa donata ka ne?</i> as-for who is it? “Nohara, who is this beautiful woman?” (PL2) Father: <i>Tsuma desu. “She's my wife.”</i> (PL3) Mother: <i>Itsumo shujin ga</i> always husband (subj.) <i>o-sewa ni nattemasu—.</i> kindness/favor is receiving “You're always so kind to my husband.” (PL3) <i>itsumo</i> (— <i>ga</i>) <i>o-sewa ni natte-(i)masu</i> is a polite greeting used when meeting an associate of one's family member.
20	Shin-chan: <i>Tōchan, kono erasō-na</i> Daddy this looks/acts important <i>hito wa donata ka ne?</i> person as-for who is it? “Who's this person who acts so impor- tant, Dad?” (PL2) Father: <i>Awawawa</i> (effect of being in a panic and at a loss for words) - the adjective <i>erasō</i> na usually implies that the person looks/acts more important than he/she really is. - asking questions with <i>ka ne</i> is masculine; it's mostly reserved for superiors speaking to subordinates, which makes it a contributing factor in the father's panic.
21	S. Chief: <i>Kachō no ojisan da. Wa ha ha ha.</i> section chief (=) uncle/man am (laugh) “I'm your daddy's boss. (laugh)” (PL2) Shin-chan: <i>Itsumo o-sewa shite-masu.</i> always kindness/favor is doing/giving “Dad is always so kind to you.” (PL2) Father: <i>Natte-masu!!</i> “He is (always kind to Dad)!” (PL2) Mother: <i>Ā—, shusse ga—...</i> ah/oh advancement (subj.) “Ohh, (there go his chances for) advance- ment...” (PL2)
23	Mother: <i>Papa isshō-kenmei o-shigoto shite-ru ne.</i> Daddy devotedly (hon.)-job doing right? “Dad's working hard, isn't he?” (PL2) Shin-chan: <i>Un. Tōchan kakko ii.</i> uh-huh Dad appearance/bearing good “Uh-huh, he looks really impressive.” (PL2)
24	Mother: <i>Hai, mudazukai shinaide ne.</i> here wasteful use don't do okay? “Here. Don't waste it, okay?” (PL2) Father: <i>E?! Niman-en mo...</i> huh?/what? ¥20,000 as much as “What? Twenty thousand?” (PL2) Shin-chan: <i>Yokatta na, Tōchan.</i> was good wasn't it Dad “Isn't that nice, Dad?” (PL2)





ビジネス・マン
マイケル
今日も大きな
取り引きを成立させ
ようやく
ひとつの緊張から
解放されたのだった



This month's selection from *What's Michael?*, first appearing in *MANGAJIN* No. 2, fits this issue's theme so well we couldn't resist including it. Long-time readers will be happy to see we've updated the format and added more notes.

1

Sound FX: カチ...

Kachi

Click (sound of his cigarette lighter)

- *kachi* is used for "clicking" sounds, such as the striking of a cigarette lighter or the sound of a latch or lock closing (*kachitto shimaru*).

3

Title: ビジネスマン・マイケル

Bijinesuman Maikeru

Businessman Michael

- *eigyō* means "business/trade," and the word 営業マン *eigyōman* is sometimes heard, but the all-katakana *bijinesuman* is probably more common, perhaps because it seems more international.

Narration: ビジネスマン マイケル—

Bijinesuman Maikeru—

Businessman Michael:

今日 も 大きな 取り引き を 成立させ

kyō mo ōki-na torihiki o seiritsu sase

today also big transaction (obj.) completed-and

Again today he completed a big deal, and ... (PL2)

ようやく ひとつの 緊張 から 解放された のだった。

yōyaku hitotsu no kinchō kara kaihō sareta no datta

finally a single stress from was liberated/freed (explan.)

was finally freed from one (source of) tension. (PL2)

- *ōki-na* is an alternate form of the adjective *ōkii* ("big/large").
- *seiritsu* is a noun meaning "materialization/completion," and *seiritsu suru* is its verb form, "materialize/come into existence/be completed." *Seiritsu sase* is a continuing form of *seiritsu saseru* ("cause to materialize/be completed," or simply "establish/complete"), so it is like "completed (something) and ..."
- *kaihō* is a noun meaning "liberation/freedom," and *kaihō suru* is its verb form, "liberate/free" → *kaihō saseru* = "be liberated/freed" → *kaihō sareta* = "was liberated/freed."
- *yōyaku* is a more formal/"literary" equivalent of *yatto* ("finally/at long last").
- narration is typically written using the plain/abrupt (PL2) verb forms. Adding *no datta* (explanatory *no* plus the plain /abrupt past form of *da*, "is/are") gives a somewhat heightened "literary" feel. *No datta* could be thought of literally as "it was that ...," or "the situation was that ..."

Signs: (All of the shop names are cat-related words. Here are a few, in no particular order.)

マタタビ

ヒゲ

しっぽ

カフェバーマイケル

つめとぎ

Matatabi

Hige

Shippo

Kafe Bā Maikeru

Tsume-togi

Catnip

Whiskers

Tail

Cafe Bar Michael

Claw-Sharpener

キャバロシアンブルー

ミケ

Kyabare Roshian Burū

Mike

Cabaret Russian Blue

Tortoise-Shell

猫寿司

HOTEL 猫亭

CLUB 猫ニャンポー

Neko-zushi

Hoteru neko tei

Kurabu Neko nyan pō

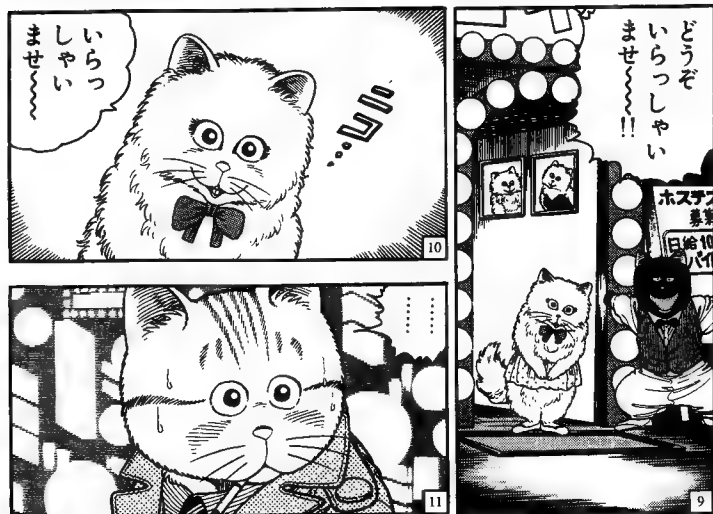
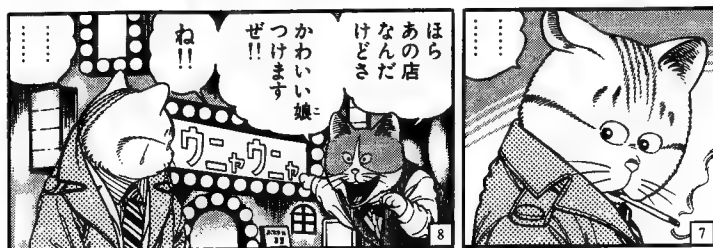
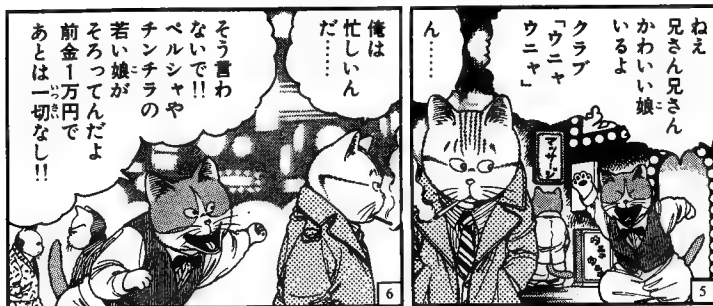
Neko Sushi

Hotel Cat-Pavilion

Club Cat's Meow

- *mike* in kanji is 三毛, literally "three (types of) hair," referring to the pattern of fur on a tortoise-shell cat, known as *mikeneko* in Japanese.

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5

Kyaku-hiki: ねえ 兄さん兄さん かわいい 娘 いる よ クラブ 「ウニャウニャ」。
Ne nii-san nii-san. Kawaii ko iru yo. Kurabu "Unya Unya."
 hey/say older brother cute girls exist/have (emph.) Club Meow Meow
"Hey, buddy, buddy. We've got cute girls. Club Meow Meow." (PL2)

Michael: ん
N
"Uhm..."

- nii-san* is a familiar form of *onii-san* ("older brother"), often used as a generic term of address for young men in their upper teens and twenties (roughly).
- ko* can refer to any child when written 子, but 娘 *ko* (or *musume*) specifically means "daughter/girl"; かわいい子 *kawaii ko* can refer to any "cute child," but かわいい娘 *kawaii ko* has the feeling of "cute chick(s)."
- kyaku-hiki* (客引き, *kyaku* = "customer," *hiki* from the verb *hiku* = "draw in/attract") are the energetic, almost hyperactive young men who stand outside clubs luring customers inside.

6

Michael: 俺 は 忙しい んだ...
Ore wa isogashii n da
 I as-for busy (explan.) am
"I'm busy..." (PL2)

Kyaku-hiki: そう 言わないで!! ペルシャや チンチラ の若い 娘 が そろってんだ よ。
Sō iwanaide!! Perusha ya chinchira no wakai ko ga sorotte n da yo.
 like that don't say/speak Persian(s) and Chinchilla(s) of young girls (subj.) be ready (explan.) (emph.)
"Don't say that! We have a whole collection of young Persians and Chinchillas (ready to serve you)." (PL2)

前金 1万円 で あと は 一切 なし!!
Maekin ichiman-en de ato wa issai nashi

advance payment 10,000 yen with remainder as-for entirely not exist/have

"Pay ¥10,000 in advance, and there are absolutely no (charges) beyond that!!" (PL2)

- the final *kudasai* has been dropped from *iwanaide kudasai* ("please don't say...")
- sorotte n da* is a contraction of *sorotte-iru no da*, from the verb *sorou*, meaning "be present/gathered/matching (in a set/group)." *Sorotte-iru* often implies "are present/gathered and ready (for some purpose)."
- issai* means "all/entirely" so with a negative like *nashi* (from *nai*) it becomes "not at all/absolutely none."

8

Kyaku-hiki: ほらあの店 なんだけど さ。かわいい 娘 つけますぜ!!/ ね!!
Hora ano mise na n da kedo sa. Kawaii ko tsukemasu ze!! Ne!!
 look that shop (explan.) is but (colloq.) cute girls will attach (emph.) okay?/come on
"Look, it's that place over there. I'll fix you up with a cute girl!! Come on!!" (PL2)

- mise* can refer to any kind of shop, restaurant, or bar.
- na n* is a contraction of *na no*, the form the explanatory *no* takes after nouns.
- kedo* is literally "but,"—here it's being used simply to avoid bringing the sentence to an abrupt end. The particle *sa* is used to emphasize information or soften the tone.
- tsukemasu* is the PL3 form of *tsukeru* ("attach/provide"), but *ze*, a rough/masculine particle for emphasis, keeps the politeness level at PL2.
- ne* at the end of a sentence expects/asks for agreement/consent, and when it's tagged on after the sentence like this it has an emphatic feeling of coaxing/prompting/urging.

9

Kyaku-hiki: どうぞ いらっしやいませ~!!
Dōzo irasshaimase~
"Please, come in (right this way)!" (PL4)

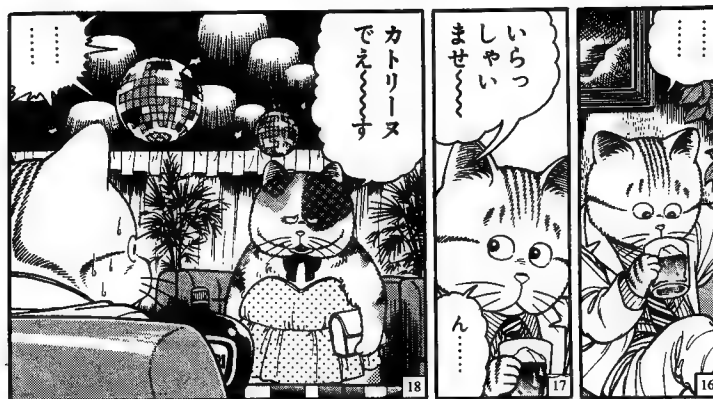
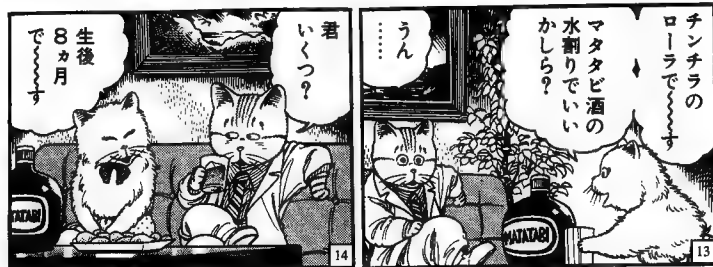
- dōzo* means "please" in the sense of granting permission or a favor ("please go ahead/feel free to...") rather than of asking a favor.
- irasshai* is actually a command form of the PL4 verb *irassharu* ("come"), but because *irassharu* is inherently honorific, this command form can be used to welcome customers into a shop. The ending *-mase* (a command form of the PL3 verb ending *-masu*) serves to make the word softer sounding. The *-e* in *-mase* has been elongated to show a sing-song tone.

10

FX: ニコ...
Niko
 (effect of cheerful smile)

Hostess: いらっしやいませ~
Irasshaimase~
"Welcome." (PL4)

- niko-niko* is an adverb meaning "with a smile," and *niko-niko suru* is a common term for "to smile."



12

Kyaku-hiki: はい 1名様 ご案内～!!
Ha-i ichimei-sama go-anna-ii!
 OK/yes one person-(hon.) (hon.)-guidance/showing the way
"OK, a party of one to be shown in!" (PL4)

Cashier: 前金 で 一万円 です。
Maekin de ichiman-en desu.
 advance payment by means of 10,000 yen is
"That'll be ¥10,000, in advance." (PL3)

Michael: うむ...
Umu "Uhh..."

- *hai* in this case serves essentially as a signal that something needs to be done/started.
- *ichimei* is more formal than *hitori*, but the meaning is still "one person"; *-sama* makes it honorific.
- *anna* is a noun meaning "guidance/information," but here it implies a form of the verb *anna suru* meaning "guide/lead/show the way." *Go-* is an honorific prefix.

13

Laura: チンチラの ローラで～す。 / マタビ酒 の 水割り で いい かしら?
Chinchira no Rōra de-su. / Matatabi-shu no mizuwari de ii kashira?
chinchilla (=) Laura am catnip liquor of water-dilution with good/OK I wonder if
"I'm Laura, the Chinchilla. I wonder if a catnip-whiskey and water will be OK?" (PL2)

Michael: うん...
Un "Yeah..."

- 酒, read *sake* by itself and *-shu* in combinations, essentially means "alcoholic beverage."
- *mizuwari* is a combination of *mizu* ("water") and *wari*, from the verb 割る *waru*, "dilute/divide/cut."
- ... *de ii* (lit. "is good/okay with") is an expression meaning "... is adequate/acceptable/okay," and *kashira* is a mostly feminine "I wonder if..." She is essentially asking what she should fix for him: "Will it be/shall I make you (a catnip-whiskey and water)?"

14

Michael: 君 いくつ?
Kimi ikutsu?
 you how old
"How old are you?" (PL2)

Laura: 生後 8ヵ月 で～す。
Seigo hachigetsu de-su.
 after birth eight months am
"I'm eight months old." (PL3)

- *kimi* is an informal/abrupt word for "you" used only by males to their peers or subordinates. Michael is not only older, he is also the customer, so he can use *kimi*.

15

Laura: あ... ちょっとごめんなさい ね!! わたし 他に 用 が あるん で...
A chotto gomen-nasai ne!! Watashi hoka ni yō ga arun de...
 (interj.) a little excuse me (colloq.) I/me other business/matter (subj.) have/exists because/so
"Ah... excuse me just a minute!! There's something (else) I have to do..."

すぐ かわりの 女の子 が 来ます から。
Sugu kawari no onna no ko ga kimasu kara.
 soon/right away substitute (=) girl (subj.) will come because/so
"Another girl will come right away." (PL3)

Michael: うむ...
Umu "Okay..."

- *hoka ni*... *aru* can mean either "... exists somewhere else" or "[I] have other..." *Yō* can refer to almost any matter/business that one must attend to → "something I have to do."
- *n de* is a contraction of *no de*. Both *no de* and *kara* mean "because/since/so," but here they simply serve to "soften" the ends of the sentences.
- *kawari* is from the verb 代わる *kawaru*, meaning "take the place of/substitute for."

17

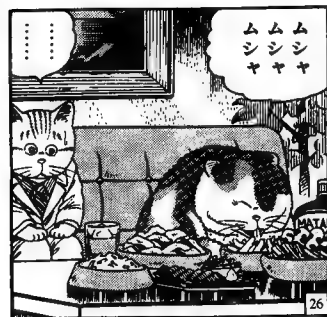
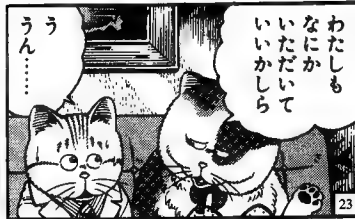
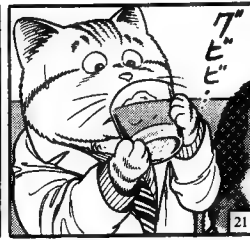
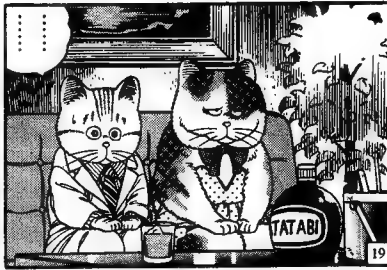
Catherine: いらっしゃいませ～。
Irasshaimase~.
"Welcome." (PL4)

Michael: ん...
N "Hm..."

- as mentioned above, *irasshaimase* is literally an honorific command meaning "come/do come in," but note that the new "hostess" uses it to welcome Michael to the club even though he is already sitting down and has a drink in his paw.

18

Catherine: カトリヌ でえ～す。
Katorinu de-su.
"I'm Catherine." (PL3)



20

Catherine: さあ おひとつ どうぞ。
Sā o-hitotsu dōzo.
"Well, please have one (a drink)."

Michael: む...
Mu... **"Mmm..."**

- *sā* is often used like "well now/all right/come on" when urging the listener to do something.
- *hitotsu* is an all-purpose "counter" meaning "one (object/thing)." The prefix *o-* is honorific.

21

Sound FX: ゲビビ...
Gubibi (sound of Michael nervously gulping his drink.)

- the effect of *gubiri gubiri (nomu)* implies small gulps or sips, while *gui gui (nomu)* would be more like "quaff/drink in large gulps."

22

Catherine: あら おつよい のね。 / すてき!!
Ara o-tsuyoi no ne~ / Suteki
 (exclam.) (hon.)-strong aren't you wonderful
"My, you're a strong drinker, aren't you. How charming!" (PL2)

- *tsuyoi* literally means "strong," so she's literally saying "You're strong, aren't you." The "polite" use of the honorific *o-* prefix has a decidedly feminine touch.

23

Catherine: わたし も なにか いただいていい かしら。
Watashi mo nani ka itadaite ii kashira
 I also something may eat I wonder if
"I wonder if I could have something, too?" (PL2)

Michael: うん...
U un
"Uh, sure..."

- *itadaite* is the *-te* form of *itadaku*, literally meaning "receive" and used as a humble word for "eat."
- *-te ii* (or *-te mo ii*) is the standard phrase for giving permission, "you may...feel free to..." but *kashira* makes it a question asking for permission, "I wonder if I could...would it be okay if...?"

24

Catherine: すみませ〜ん。
Sumimase-n.
"Excuse me." (PL3) (calling the waiter)

Sound FX: シュバッ
Shuba! (the "poof/swoosh" of a large flame bursting from the lighter to signal the waiter)

Waiter: はい!!
Ha-i!!
"Coming!!"

25

Catherine: まぐろの刺し身と鳥のササミの卵まぶしとなまり節とニボシと
Maguro no sashimi to tori no sasami no tamago mabushi to namari-bushi to niboshi to
 tuna of sashimi & chicken's filet of/with egg coating & half-dried bonito & dried sardines &
 ちくわとチーズとカニカマボコとあとドライフドを1皿ちょうだい。
chikwa to chīzu to kani-kamaboko to ato dorai fudo o hito-sara chōdai.
 roasted fish paste & cheese & crab steamed fish paste & after dry food (obj.) 1 plate please give me
"Let me have tuna sashimi, egg chicken breast filet, half-dried bonito, dried sardines, chikwa, cheese, crab kamaboko, and also one plate of dry food." (PL3)

Waiter: はい。
Hai.
"Coming right up!!"

- the connector *to* ("and") is used between all the individual items, and *ato* ("subsequent/following/next") is used before the final item, as if it were an afterthought.
- *chikwa* and *kamaboko* are both made from *surimi*, a paste made from fish flesh, increasingly familiar to American palates in the form of imitation crab sticks. *Surimi* appears in scores of different forms in Japanese cooking.

26

Sound FX: ムシャ ムシャ ムシャ
Musha musha musha
Munch munch munch (effect of eating voraciously)



27

Catherine: ゲブ...
Gepu Burp

28

Catherine: ねえ!! お兄さん あと 2万円 払うと
Ne!! Onii-san, ato niman-en harau to
say (hon.)-brother/mister more 20,000 yen pay if
"Say, Mister, if you pay ¥20,000 more..." (PL2)
スペシャル サービス して あげられる ん だけど... 2万円 払わない?
supesharu sābisu shite agerareru n dakedo... ni-man-en harawanai?
special service do/give can give (explan.) but ¥20,000 won't pay?
"I can give you our 'special service'... Won't you pay ¥20,000?" (PL2)

Michael: え...
E "Huh...?"

- while the male *kyakuhiki* ("tout") outside the bar called Michael *niisan*, Catherine puts the honorific *o-* on for a more polite (and feminine) touch, so here it feels more like "mister" than "buddy."
- the particle *to* after a verb (*harau* = "pay") makes it conditional — "if/when you pay..."
- *agerareru* is the potential ("can/able to") form of *ageru* ("give"). A form of *ageru* after the *-te* form of a verb means "do (the action) for you/someone."

29

Michael: いや... そろそろ 帰る よ。
Iya, soro-soro kaeru yo.
no soon leave/go home (emph.)
"No thanks... I have to be going." (PL2)

- *soro-soro* literally means "slowly/gradually/by and by," but it's frequently used in situations like this to mean "It's about time for (me to leave)."
- *kaeru* is literally "go/come home" but it's often used to mean simply "leave (the office/shop/meeting/etc.)."

30

Catherine: あら そおお?
Ara soō?
"Oh, really?" (PL2, *ara* is generally feminine speech)

31

Catherine: お客様 お帰り だ よ~!!
O-kyaku-sama o-kaeri da yo~!!
(hon.)-guest (hon.)-leaving/going home is (emph.)
"Customer leaving!!" (PL2 — but using some PL4 forms)

Waiter: へ~い。
He~i. (corrupted form of Hai)

- referring to Michael and his action with the honorific prefix *o-* and suffix *-sama* is PL4 speech, to show proper respect for the customer, but the ending is informal (PL2) because she is speaking to a waiter. The emphatic *yo* is elongated because she is calling out in a loud voice.

32

Cashier: 12万円 いただきます。
Jūniman-en itadakimasu.
"That will be ¥120,000." (PL3-4)

Michael: え...
E "Huh...?"

- *itadakimasu* is the PL3 form of *itadaku*, a polite word for "receive (from a superior)."

33

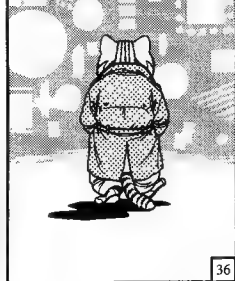
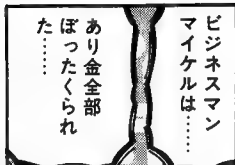
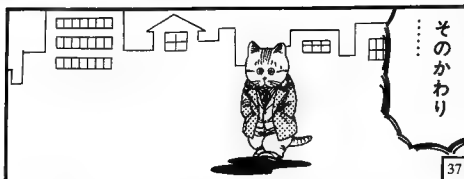
Michael: さっき 追加料金 なし って いった じゃないか!!
Sakki tsuika ryōkin nashi tte itta ja nai ka
before/a while ago additional fees/charges none (quote) said isn't it the case that
"You said before there would be no additional charges!!" (PL2)

- *tte* is a colloquial *to*, for quoting; it comes after what was said and before the verb *itta* (plain/abrupt past form of *iu* = "say").
- *ja nai ka* is literally a question, but it's often used rhetorically to make a strong assertion/accusation.

34

Cashier: お客さん。
O-kyaku-sa-n.
"Mister (customer)."

- *kyaku* alone means "customer" or "guest." When members of a business are actually addressing a customer, they use the honorific prefix *o-*, and the suffix *-san* or the more polite *-sama*.



36

Narration: ビジネスマン マイケル は / あり金 全部 ばったくられた。 / そのかわり...
 Bijinesuman Maikeru wa arigane zenbu bottakurareta. Sono kawari...
 businessman Michael as-for money on hand all ripped off in replacement of that
Michael the businessman had all of his money ripped off. In return...

- *ari* is from the verb *aru* which literally means “be/exist,” but often implies “be/exist in one’s possession,” and *-gane* is from *kane* (“money”; *k* changes to *g* for euphony), so *arigane* = “money in one’s possession/money on hand.”
- *bottakurareta* is a slang word meaning “was taken/ripped off,” the past form of *bottakurareru* (“get taken/ripped off”), from *bottakuru* (“take/rip off”).
- *kawari* is from the verb *kawaru* = “replace/substitute for”; *sono kawari* = “in replacement of that/to replace that” → “in exchange/in return.”

39

Sign: ~医院 毛皮科 ノミ科
 -i'in Kegawa-ka Nomi-ka
-Clinic Fur Specialist Flea Specialist.

- *kegawa* alone means “fur.” The suffix *-ka* is used to designate departments/specializations of study and medical practice. For example, *hifu* = “skin,” and *hifu-ka* = “dermatology.”

40

Narration: ノミ を もらってきてしまっていた の だった。
 nomi o moratte kite shimatte-ita no datta.
 flea(s) (obj.) received-and-came (regret) (emph.) it was that
... he had caught fleas. (PL2)

- *moratte* is the *-te* form of *morau* (“receive”). The *-te* form of a verb has no tense of its own; its tense is determined by the tense of the sentence as a whole.
- *kite* is the *-te* form of *ku* (“come”). A form of *ku* after the *-te* form of a verb often means “do (the action) and come,” so *moratte kuru* = “receive and come” → “come back with.”
- *shimatte-ita* is from *shimau* (“end/finish/put away”). A form of *shimau* after the *-te* form of a verb implies the action is regrettable/undesirable, so *shimatte-ita* = “had regrettably done.” *Moratte kite shimatte-ita* = “had regrettably/to his great chagrin come back with.”
- *no* is the explanatory *no* and *datta* is the plain/abrupt past form of *da* (“is/are”) — the PL2 equivalent of *desu*, so it can be thought of literally as “it was that ...,” or “the situation was that ...” As with the narration at the beginning, *no datta* is not strictly necessary, but it gives a somewhat heightened “literary” feel.

41

Husband: てな 夢 でも みてる の だろうか。
 Te na yume de mo mite-ru no darō ka.
 (quote) dream or something is seeing (explan.) I wonder if
“I wonder if he’s having a dream like that.” (PL2)

- *te na* is a colloquial equivalent of the quotative *to iu yō na*, in which *to iu* refers back to the entire preceding story, and *yō na* makes that entire story into an adjective modifying *yume* (“dream”).
- *mite-ru* is a contraction of *mite-iru* (“is/are seeing/viewing”), from *miru* (“see/view”). The usual phrase for “having a dream” is *yume o mite-iru*, but using *de mo* instead of *o* gives the feeling of “having a dream or something.”

Wife: みてる わけ ない でしょ, そんな 夢!!
 Mite-ru wake nai desho, sonna yume!!
 is seeing situation not exist probably/surely that kind of dream
“You know there’s no way he’d be having that kind of dream!!”

- in this usage, *wake* means “situation/case/circumstances.” *Mite-(i)ru wake (ga) nai* could be thought of as “The situation of (his) seeing (such a dream) does (could) not exist.”
- *desho* (or *deshō*) essentially makes a conjecture, “probably/surely,” but in this use it has the feeling of “(Surely) you know very well that ...”
- the syntax is inverted. Normal order would be *Sonna yume (o) mite-(i)ru wake nai desho*.

Michael: ウーン ウーン
 Ūn Ūn
“Ooh, ooh!”



To introduce our feature manga, *Odaiji-ni* (page 72), and help you appreciate its subtleties, here is some background on haiku, and the pop culture of the Edo period.

The Evolution of Haiku

by Bob Leutner

The haiku known to English readers is a small, quiet thing. It may or may not (usually not) fall into the Japanese form of seventeen syllables, and how strictly it follows other, less obvious Japanese conventions varies widely among its practitioners. But it almost always presents itself as the distillation of a private moment of observation or revelation, and it is a kind of poetry that for several generations now has been a good fit with modern ideas of the poet as a reflective soul doing the work of poetry in solitude. It also looks like a liberated kind of poetry, free to jump in any direction the mind leads and free of confining rules about rhyme, rhythm, and diction.

But haiku in its original setting negates almost everything that seems to characterize it in its transplanted home. The word itself carries clues: what we call haiku was originally a *hokku* (発句), the opening verse of a series of “comic” (*haikai* 俳諧) linked verses (*renga* 連歌). It stood alone only until a second verse, this time of 14 syllables, was composed as the beginning of a chain of verses of alternating 17- and 14-syllable length, a chain usually of 36 or 100 verses. Each verse contained one or more “links” to the preceding one, by sharing imagery or setting, for instance, or in a punning use of language. The intended effect was of a series of overlapping 31-syllable poems, each able to stand alone, but still embedded in a tightly-linked chain. Remarkably, such chains were usually written by a group of poets, each following another’s verse with one that not only worked with it to form a single two-part poem but also left openings and suggestions that would allow a third verse to follow on seamlessly.

In its most serious form, the practice of *renga* linked verse demanded a lot of

its poets, including encyclopedic knowledge of classical Japanese poetry and prose and full mastery of a long list of special rules about how links between verses could be made, which images or specific words could be used at certain points in the chain, and so on. Comic *haikai* linked verse came into being as a complement to that very difficult art form, first as an amusement (usually accompanied by food and much drink) for serious poets, but later—when incomes and literacy rates rose in the early 1600s—as a poetry particularly suited to writers and readers who were not steeped in the classical tradition. How truly “comic” this poetry was depended on its origin, since by the late seventeenth century, the time of Matsuo Bashō, the best known of all its masters, there were many different schools of *haikai*. Some took *haikai* every bit as seriously as anyone had taken *renga*, keeping its comic impulse well under control (if not suppressing it entirely) with an arcane book of rules of composition. Others valued spontaneity and flash. Ihara Saikaku, for instance, who chronicled seventeenth-century town life in fiction, turned *haikai* into show business madness in marathon solo compositions of linked verse. He retired from the field undefeated after reciting a chain of over 20,000 verses at such speed his scribe gave up trying to write them down. (Bashō is generally described as striking a mean between such extremes.)

So haiku was not necessarily the serious, spiritually significant statement it often seems to be when it is transplanted. Nor was it a poetry of solitary contemplation—it came into being in a very social, very competitive setting that required both a nimble wit and considerable sensitivity to other people—your fellow poets who trusted you to give them verses they could work with as your turn passed. The

best haiku verses either in Japanese or in translation have an air of the spontaneous, the fortuitous moment observed, or just the right word popping into consciousness. They seem artless, and that is one reason why the form attracts amateurs. But what has been preserved as the best of the genre is ironically quite different, because the modern free-standing haiku divorced from the practice of linked verse is a direct descendant of the *hokku* opening verses of *haikai* sequences, and the *hokku* was the one verse in the chain that was most determined by rules, setting, and circumstance. By the rules, it had to refer to the season when the poets were gathered, it should make some note, however oblique, of the occasion for the gathering and of the physical location, and (like all verses in the series) include a *haigon* (俳言), a word that in one way or another was “non-standard,” either slangy, earthier than the usual poetic language, or even just a Chinese loan word. This long list of requirements came on top of the formal requirements (syllable count among them) and the need for a congenial openness to the verse that must follow.

Above all, haiku was a social poetry. It shares that characteristic in particular with other, less known kinds of poetry of the Edo period, among them *senryū* (川柳), a truly comic development out of the supposedly comic haiku and *kyōka* (狂歌), “mad verse,” a comic mutant version of the old 31-syllable *tanka* (短歌) that generated a complicated web of clubs and factions in Edo late in the 1700s. No matter the genre of poetry, the poet of the Edo period as popularly conceived was no withdrawn scribbler but a familiar, sociable figure practicing his art in public.

Bob Leutner teaches Japanese at the University of Iowa, and specializes in literature of the Edo/Tokugawa period.

The Haiku Translation Controversy



Haiku composed in English don't have to conform to the 5-7-5 structure of Japanese haiku. But what about English translations of Japanese haiku? Kodaira Takashi and Alfred Marks, co-translators of MANGAJIN's new book, *The Essence of Modern Haiku*, chose to maintain the 5-7-5. Here, Alfred Marks talks about the problems and possibilities in translating Japanese haiku into English.

Many hardy souls have set out in quest of the perfect translation; the bones of the unsuccessful lie along the trail. The trophies of those who reached the goal decorate walls and bookshelves. The name of Edward Fitzgerald comes to mind—he who translated (or adapted) *The Rubaiyat of Omar Khayyam* so successfully that it became a classic in English as well as Persian. And no one who has read Arthur Waley's *The Tale of Genji* has any doubt about the achievement Waley wrought in rendering *Genji Monogatari* (源氏物語) in English. Of smaller scope is Eduard Bauernfeld's justly renowned translation of the Shakespeare song best known as "Who is Sylvia?" That translation is so precise in its metrics that Schubert was able to compose a great *lieder* around it, one that can be sung to Shakespeare's English or Bauernfeld's German.

Translation of any kind is not easy. The translation of poetry is perhaps most difficult of all. The form to be taken in the new language is often a sticking point, but the combination of meaning with form is the stuff art is made of, and translation is an open opportunity for poets of all levels to pick up at least reflected glory.

Japanese prosody has been dominated throughout its recorded history by the use of alternating lines of 5 and 7 syllables. Three such lines produce the 17 syllables of the haiku. Neither the 5-7 pattern nor that of the 17 syllables is absolute and irrefragable. Both patterns are dominant enough, however, that just about all Japanese haiku poets have them in their heads as they compose, even when they vary from it, and particularly when they thumb their noses at it. It is the tune they dance to or rail against.

Frank Livingstone Huntley, in 1952, summarized the three main ingredients of the poems of Bashō: "(1) structural form—a Japanese poem should never be translated into a dribble of

prose; (2) an opposition between the two poles of a philosophical dilemma; and (3) the seizing of an image... on which the resolution suddenly turns." Those three ingredients may be useful in looking at some approaches to translating haiku.

R. H. Blyth, one of the great names in instruction in the art of haiku, says of the 5-7-5 pattern which characterizes haiku: "This form is of a peculiar potency... a wave-like character of flow, suspense and ebb, it is symmetrical, yet in odd numbers.

Blyth, however, makes no effort to translate consistently into a 5-7-5 pattern. His translations of haiku, which number in the hundreds, perhaps thousands, tend to be three-line literal translations which contain at least two of the ingredients Huntley listed, as with these translations from Shiki:

人形を Ningyō o	きざむ小店や kizamu komise ya	菊の花 kiku no hana
-----------------	----------------------------	---------------------

*A small shop
Carving dolls,—
Chrysanthemums.*

寺見えて Tera miete	小道の曲がる komichi no magaru	野菊哉 nogiku kana
--------------------	-----------------------------	--------------------

*At the bend of the road,
The temple in sight,—
Wild chrysanthemums.*

居酒屋の Izakaya no	喧嘩むしだす kenka mushidasu	朧月 oboro-zuki
--------------------	---------------------------	------------------

*The quarrel
In the ale-house,
Revived by the hazy moon.*

(continued on page 24)

The word *fūryū* appearing in the title and throughout the manga story *Odaiki ni* basically means "elegance/refinement/taste." Originally, the word referred to elegance/refinement of manners, with tradition as the standard, but over the centuries it expanded to cover matters of aesthetic taste, with contemporary fashion and novelty as the standard. This shift was brought on in large part by the heavy emphasis placed on aesthetics in the imperial court of the Heian period (794-1185).

During the Edo period (1603-1867), the time of this story, a flurry of new cultural activity arose among the townsman class, centering in particular on the colorful and lively pleasure quarters but also including such restrained arts as the composition of haiku. On the one hand, *fūryū* now referred

to the diversions of the pleasure quarters and whatever was fashionable and up-to-date there—whatever was "hip," we might say today—while on the other hand it referred to the "elegant" pursuit of various aesthetic/cultural activities as diversions from the everyday concerns of making a living. Thus the characters in this story speak of "doing" *fūryū*—*fūryū (o) suru*—when they set out to enjoy the beauty of the freshly fallen snow and compose haiku.

As is always the case with matters of taste and fashion, what was considered *fūryū* one day would be passé the next, or what one person thought elegant would seem merely an affectation to another. The best attitude was, no doubt, to take it all in a light spirit—like the characters in our story.

—Wayne Lammers, Trans. Ed.



1

In Box: 文武九 道退 一人足袋 南仙好 作 通油町 つたや
Bunbuku Michinoku Hitori-tabi Nansensu saku Tōriabura-chō Tsutaya
 (boiling FX) (place name) one person trip (author name) written by (place name) (publisher/bookseller name)
Bubble-bubble, a Solitary Journey Through Michinoku, by Nansensu (Tōriabura-chō: Tsutaya)

- this is the title page of a *kibyōshi* ("yellow cover [book]") that the main character of this story is writing. *Kibyōshi* were published during the Edo period (1603-1867) and are generally considered to be the precursors of modern manga.
- bunbuku* is essentially a variant of the FX word for the bubbling of boiling water, *bukubuku*. It comes from the famous *Bunbuku Chagama*, a "tea kettle," said to always remain full no matter how much water was taken from it, that was owned by a monk reputed to be a *tanuki* ("raccoon dog") in disguise. Used in a title like this, the word *bunbuku* immediately tells us the story is about a *tanuki*, but it does not actually refer to a *tanuki*.
- Michinoku* is the old name for the eastern half of northern Honshū, from modern Fukushima to Aomori.
- Nansensu* is a kanji rendering of the English word "nonsense." It was common for *kibyōshi* writers to take humorous pen names that involved puns and word plays, but, of course, a pen name based on English would not have been possible during the Edo period when *kibyōshi* were actually written (starting around 1775).

2

Narration: 今 は むかし、片田舎 に ボン吉 という 者 ありにけり。
Ima wa mukashi, katainaka ni Ponikichi to iu mono ari ni keri.
 now as-for long ago remote countryside in (name) (quote) person/character existed.

Long, long ago, a character named Ponikichi lived in the remote countryside.

地酒 一樽 片手 に、世 に出て 思うままに 浮世 の 楽しみ を
Jizake hitotaru katate ni, yo ni dete omou mama ni ukiyo no tanoshimi o
 local sake one keg one hand/arm in world to go out as one pleases floating world 's pleasures (obj.)
 きわめん と 思いたち、まず 江戸 の かたへ と 志しける。
kiwamen to omoitachi, mazu Edo no kata e to kokorozashikeru.
 will study/experience thoroughly (quote) resolve to do-and first (place name)'s direction to (quote) set his aim

With a keg of the local brew in one hand, he decided to go out into the world and experience the pleasures of the floating world, and, for starters, set his sights on Edo.

Ponikichi: この酒 売ってそれを 元手 に 魚売りを はじめよふ。

Kono sake utte sore o motode ni sakana-uri o hajimeyō.
 this sake sell-and that (obj.) capital with fish-vending (obj.) will start
"I'll sell this sake and use the profits as capital to start a fish-selling business." (PL2)

- ima wa mukashi*, lit. "now is long ago," is a conventional formula often used to begin stories of long ago.
- mono* written with the kanji 者 usually refers to a person, and using it to refer to a *tanuki* is part of treating the *tanuki* as a human character. The sign on his kimono is his name, Ponikichi.
- ari ni keri* is a classical equivalent of *atta*, past tense of *aru* ("be/exist"). Classical *ari* was not reserved for inanimate things like modern *aru*, so it can correspond to modern *iru* ("be/exist" for animate things).
- 浮世 *ukiyo* (lit., "floating world") refers to the world we live in, implying that it is an insubstantial world, which, precisely because it is so insubstantial and fleeting, should be taken lightly and enjoyed to the fullest.
- kiwamen* is a classical form of *kiwameyō*, from *kiwameru* ("study/experience thoroughly") showing intent.
- Edo* is modern-day Tokyo.
- kokorozashikeru* is a classical equivalent of *kokorozashita*, past form of *kokorozasu* ("set aims/sights on").
- はじめよふ is an old spelling of はじめよう *hajimeyō*, the form of *hajimeru* ("begin/start") showing will/intent. The word is pronounced the same regardless of the spelling. Old spellings often have は where in current spelling you would expect to find わ, ひ for い, ふ for う, へ for え, and は or を for お.

3

Narration: そよ風 に つれられ ボン吉 うとうと 夢 みける。

Soyokaze ni tsurerare Ponikichi uto-uto yume mikeru.
 light breeze by taken/carried along (name) drowsily dream saw/had

Lulled by a light breeze, Ponikichi drifted into a dream.

Customer: これは これは なんとイキのよい初 がつを。 十兩 とって つかわさふ。

Kore wa kore wa nan to iki no yoi hatsu- gatsuo. Jūryō totte tsukawasō.
 this as-for this as-for (emph.) fresh first bonito ten-(monetary unit) take up-and will give you
"Well, well, what a fresh-looking first-catch bonito this is! I'll give you ten ryō for it!"

Ponikichi: ありがた山の宝ちん丹。

Arigatayama no hōchintan.
"I am most gratefully thankful." (PL2)

- mikeru* is a classical past form of *miru* ("see/watch"); *yume mikeru* = *yume (o) mita* ("saw/had a dream").
- the symbol that looks like an extra large < *ku* in the original text is a repeat mark, repeating *kore wa*.
- iki no (or ga) i/yōi* is used of fish to mean "is/looks fresh."
- roughly speaking, one *ryō* would buy enough rice to feed one person for a year.
- tsukawasō* is the form of *tsukawasu* ("give/present/bestow") showing will/intent.
- adding *-yama* ("mountain") to *arigata(i)* is a rhetorical flourish that gained popularity during the Edo period. It was also popular to add a further flourish, often, but not always, a word associated with *yama*. *Hōchintan* was apparently one of the common flourishes.

(continued on following page)

おだいじに



第5話 風流仲間

Christophe Kowita
クリストフ クリタ



合羽を
着てらっ
しゃい

なるほど
風流するには
もってこい
ですな

いっしょに
雪見にでもと
思いました

これは
黄表紙の
南仙好
先生

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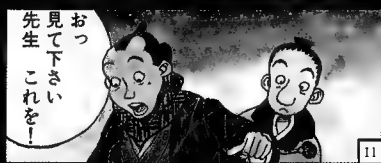
4	Narration: それを 機 に 商売 繁盛し、 富 を 築きあげ、 ポン吉 毎晩 <i>Sore o ki ni shōbai hanjō shi, tomi o kizukiage, Ponkichi maiban</i> that (obj.) occasion/beginning as business flourished-and wealth (obj.) built up-and (name) every night のごとく 吉原 へ かよひ、 極楽 とんぼ と なりにけり <i>no gotoku Yoshiwara e kayoi, gokuraku tonbo to nari ni keri.</i> like/nearly (name of pleasure quarter) to commuted-and happy-go-lucky fellow (quote) became With that as the beginning, his business flourished and he built up his wealth, and Ponkichi started going nearly every night to Yoshiwara, becoming a happy-go-lucky fellow. (PL2) Ponkichi: アリヤアリヤ <i>Arya arya</i> “Hey, hey,” (called out between verses of a song as he dances) ... <i>no gotoku</i> is the adverb form of ... <i>no gotoshi</i> (“is like”); like the expression ... <i>no yō ni</i>, it essentially turns the preceding noun into an adverb. <i>Maiban</i> = “every night” and <i>maiban no gotoku</i> = “like every night/nearly every night.” - かよひ is the old spelling of かよい <i>kayoi</i>, a continuing form of <i>kayou</i> (“commute/go back and forth [to]”).
5	Nansensu: はて 困った。 話 の オチ が 思い浮かばない ね。 <i>Hate komatta. Hanashi no ochi ga omoi-ukabanai ne.</i> (interj.) be troubled story 's punch line/ending (subj.) doesn't come to mind (emph.) “Hmm, this is a problem. I can't think of a good ending.” (PL2)
6	Nansensu: しょうがない。気分 転換 に ちよいと 伝沢 先生 を 誘って 散歩 してきましょう。 <i>Shiyō ga nai. Kibun tenkan ni choito Dentaku Sensei o sasotte sanpo shite kimashō.</i> can't be helped mood change for/as a little (name) (title) (obj.) invite-and will go for a walk “I give up. For a change of mood I think I'll invite Dr. Dentaku and go for a walk.” (PL2) <i>shiyō ga nai</i> (or <i>shō ga nai</i>) = <i>shikata ga nai</i>, lit. “there is nothing one can do” → “it can't be helped.” <i>choito</i> = <i>chotto</i> = “a little”
7	Title: おだいじに 第5話 風流 仲間 クリストフ・クリタ <i>O-daiji ni Dai Go Wa Fūryū Nakama Christophe Kourita</i> take good care No. 5 Story elegance/taste/refinement friends/companions (name) Take Good Care Story 5: Companions in Elegance, (by) Christophe Kourita Sign: せんじ茶 <i>Senji-cha</i> Steeped Tea <i>o-daiji ni</i> is an expression used with people who are ill/injured: “take good care of yourself (and get well soon).” <i>senji-cha</i> (or <i>sencha</i>) generally refers to a specific kind of tea today, but the term literally means “steeped tea,” distinguishing teas prepared by steeping leaves in hot water from those prepared by mixing tea powder in hot water.
8	Dentaku: これは 黄表紙 の 南仙好 先生。 <i>Kore wa kibiyōshi no Nansensu Sensei.</i> this as-for yellow cover of (name) (title) “Well, if it isn't Mr. Nansensu, the kibiyōshi master.” (PL3) Nansensu: いっしょに 雪見 に でも と思ひまして。 <i>Isshō ni yukimi ni de mo to omoimashite.</i> together snow-scene viewing [go/come] to or something/perhaps (quote) think/thought-and “I thought perhaps you'd like to come snow-viewing with me.” (PL3) <i>kore wa</i> is literally “as for this,” but it's used like the English idiomatic expression, “Well, if it isn't...” ... <i>de mo</i> = “or something,” so <i>yukimi ni de mo</i> is literally “[go] to snow-viewing or something,” but the isn't really leaving the destination/activity open. In cases like this <i>de mo</i> is more like “maybe/perhaps” in English.
9	Dentaku: なるほど 風流 するにはもってこい です な。 <i>Naruhodo fūryū suru ni wa mottekoī desu na.</i> indeed/as you say elegance/taste/refinement for doing ideal/perfect is isn't it “Indeed, it's ideal for doing some elegance, isn't it?” → “Oh, yes, it's the perfect time for some elegant diversion, isn't it.” (PL3 informal) Wife: 合羽 を 着てらっしゃい。 <i>Kappa o kiterasshai</i> rain cape/coat (obj.) wear-and-go “Wear your raincape.” (PL4) <i>kiterasshai</i> is a contraction of <i>kite irasshai</i>, the -te form of <i>kiru</i> (“wear/don”) plus the PL4 <i>irasshai</i> (“go”).



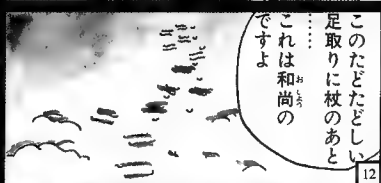
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10	Nansensu: 「黒犬を提灯にする雪の道」 <i>Kuroinu o chōchin ni suru yuki no michi.</i> black dog (obj.) lantern make it snow of road/street/path “Making a black dog a lantern (bearer): a path of snow.” “She makes a black dog / her lantern / on a snowy path.” (a 5-7-5 haiku) Dentaku: うまい! <i>Umai!</i> good/skillful “Excellent!” (PL2)	... <i>ni suru</i> has several idiomatic meanings, including “make it [something].” <i>Chōchin ni suru</i> = “make it a lantern (bearer)” <i>haiku</i> syntax is looser than normal, and often deliberately ambiguous. <i>Kuroinu o chōchin ni suru</i> is a complete thought (“make the black dog a lantern”) that could modify <i>yuki no michi</i> (“path of snow”), or, by inverted syntax, <i>yuki no michi</i> becomes the subject: i.e., the snowy path makes the black dog stand out as the night makes a lantern stand out.
11	Nansensu: おつ、見て下さい、先生、これを! <i>O!, mite kudasai, Sensei, kore o!</i> oh/hey look please (title) this (obj.) “Hey, Doctor, take a look at this.” (PL2)	<i>mite</i> is the <i>-te</i> form of <i>miru</i> (“look”); <i>-te</i> form plus <i>kudasai</i> makes a polite request. The inverted and fragmented syntax adds to the feeling of exclamation. Normal order would be <i>Sensei, kore o mite kudasai</i>.
12	Nansensu: この たどたどしい 足取りに 杖のあと... <i>Kono tadotadoshi ashidori ni tsue no ato...</i> this/these unsteady footsteps and cane's trace/print “These unsteady footprints and cane marks...” これは 和尚の ですよ。 <i>Kore wa Oshō no desu yo.</i> this/these as-for Buddhist priest's is/are (emph.) “These are the Reverend's.” (PL3)	<i>ashidori</i> = “manner of walking/gait,” → (in this case) “footprints.” <i>ni</i>, like <i>to</i>, serves as “and” between two nouns. <i>oshō</i> is a common noun meaning “Buddhist priest.” In Japanese, titles are often used in place of names, so we are capitalizing it as a proper noun. <i>Oshō</i> <i>no</i> is short for <i>Oshō no ashiato</i>, “the Reverend's footprints.”
13	Dentaku: なるほど 和尚も 雪見 <i>Naruhodo, Oshō mo yukimi</i> indeed/I see priest also snow-scene viewing で 風流 か。 <i>de fūryū ka.</i> with/by means of elegant diversion ? “So the Reverend is also finding elegant diversion in snow-viewing, is he?” (PL2) Nansensu: あっちの方ですよ。 <i>Atchi no hō desu yo.</i> that direction of direction is (emph.) “He's (gone) over that way.” (PL3)	<i>naruhodo</i> expresses one's understanding of what one has heard or observed: “aha! I see/indeed/ really.” <i>atchi</i> means “that direction/over that way/over there” and ... <i>no hō</i> means “in the direction of ...,” so <i>atchi</i> and <i>atchi no hō</i> are essentially the same. <i>tomatte-(i)ru</i> (“have stopped/are stopped”) is from <i>tomaru</i> (“cease/stop”). <i>tondeku</i> is a contraction of <i>tonde iku</i>, the <i>-te</i> form of <i>tobu</i> (“leap/fly”) plus <i>iku</i> (“go”) → “fly and go/go flying” → “fly away.” <i>hazu</i> is a noun referring to “normal expectations,” so <i>hazu</i> plus a negative means “don't normally expect ...” <i>aru</i> = “have/has/exists,” and <i>mai</i> after a verb makes a negative conjecture (“surely is not/does not”) so <i>aru mai</i> is essentially equivalent to <i>nai deshō</i>, “surely/probably does not exist.” <i>ni</i> here functions like <i>noni</i>, “even though/in spite of the fact that.”
14	Dentaku: あれ!? 足跡が止まっている。 <i>Are!? Ashiato ga tomatte-ru.</i> huhn?/what? footprints (subj.) are stopped “That's odd. The footprints stop here.” (PL2) Nansensu: 飛んでくはず あるまいに。 <i>Tondeku hazu aru mai ni.</i> fly-and-go normal expectation surely does not exist even though “He can't very well have flown away.” (PL2)	
15	Oshō: おーい。助けてくれー。 <i>O-! Tasukete kure-!</i> Hey/I say help me “He-e-ey! He-e-lp!” (PL2)	<i>tasukete</i> is the <i>-te</i> form of <i>tasukeru</i> (“rescue/assist”), and <i>kure</i> after the <i>-te</i> form of a verb makes a request or gentle command (“[please] do for me.”) When calling for help, men usually say <i>tasukete kure-!</i> Women generally shorten it to <i>tasukete-!</i>
16	Dentaku: こん中だ! <i>Kon naka da!</i> this inside is “He's inside this (pile of snow)!” (PL2) Nansensu: まったく おかしな 風流 も あった もんだ。 <i>Mataku okashi-na fūryū mo atta mon da.</i> truly/completely strange/odd elegance also existed (exclam.) “What a strange elegant diversion!” (PL2) Sound FX: バサッ バサッ <i>Bas! bas!</i> (light “thudding” of snow being swept aside)	<i>kon</i> is a contraction of <i>kono</i> (“this/these”). <i>okashi-na</i> is an alternate form of <i>okashii</i> (“strange/odd/funny”). <i>atta</i> is the plain/abrupt past form of <i>aru</i> (“have/has/exist”). <i>mon da</i> is a contraction of <i>mono da</i>, which at the end of a sentence can make an exclamation.



17	Oshō: ぶはっ! <i>Puha!</i> (effect of gasping for breath)	<i>yatte-n</i> is a contraction of <i>yatte-iru no</i> ("is/are doing"), from <i>yaru</i> ("do") plus the particle <i>no</i>, which shows that he is asking for an explanation.
18	Dentaku: なに やってん ですか、和尚? <i>Nani yatte-n desu ka, Oshō?</i> what are doing-(explan.) is it priest "What are you doing, Reverend?" (PL3) Oshō: ホッ! 死ぬ か と 思った。メガネ メガネ。 <i>Ho! Shinu ka to omotta. Megane, megane.</i> whew! die ? (quote) thought glasses glasses "Whew! I thought I would die. My glasses, my glasses."	<i>omotta</i> is the plain/abrupt past form of <i>omou</i> ("think"). The quotative expression . . . <i>ka to omow/omotta</i> means "I think/thought surely . . ." <i>nan = nani</i> ("what") and <i>ja</i> is an equivalent of <i>da</i> ("is/are") used mostly by older men, so <i>nan ja</i> is literally "what is it?/what's this?"; but the expression is often used like English "oh/well" or "well, well." <i>ja nai ka</i> is a contraction of <i>de wa nai ka</i>, "isn't it . . . ?" The question here is strictly rhetorical. <i>butsukatte</i> is the -te form of <i>butsukaru</i> ("bump/run/crash into"). <i>ochite</i> is the -te form of <i>ochiru</i> ("fall from/off of something"). <i>Kita</i> is the plain/abrupt past form of <i>kiru</i> ("come"). A form of <i>ku</i> is often used after the -te form of verb when the action is directed toward the speaker. <i>no ja (= no da)</i> shows that he is making an explanation.
19	Oshō: なんじゃ、伝沢 に 南仙好 先生 じゃないか。 <i>Nan ja, Dentaku ni Nansensu Sensei ja nai ka.</i> what is/are (name) and (title) isn't it? "Well, well, if it isn't Dr. Dentaku and Master Nansensu," (PL2) Oshō: さっき この木 に ぶつかって 雪 が 落ちてきたのじゃ。 <i>Sakki kono ki ni butskatte yuki ga ochite kita no ja.</i> a while ago this tree to bumped into-and snow (subj.) came falling (explan.) "I bumped into this tree a while ago and the snow came falling down on me." (PL2)	<i>waruku</i> is the adverb form of <i>warui</i> ("bad") and <i>natta</i> is the past form of <i>naru</i> ("become"); <i>waruku natta</i> = "became bad" and <i>mata . . . waruku natta</i> = "became worse." <i>ka nō</i> is equivalent to <i>ka na</i> ("I wonder!/?perhaps?"). Both are mostly masculine; the feminine equivalent is <i>kashira</i>.
20	Oshō: 最近 また 目 が 悪くなった みたいで . . . <i>Saikin mata me ga waruku natta mitai de . . .</i> recently again/more eyes (subj.) became bad is like/seems-and "My eyes seem to have gotten worse again lately . . ." (PL2) なにか よい 薬 は ない かのう、伝沢 先生? <i>Nani ka yoi kusuri wa nai ka nō, Dentaku Sensei?</i> something good medicine as-for not exist I wonder? (name) (title) "I wonder if there isn't some good medicine, Dr. Dentaku?" → "Isn't there some good medicine you could recommend for me, Dr. Dentaku?" (PL2) Nansensu: 私 は 南仙好 です。 <i>Watashi wa Nansensu desu.</i> <i>Wai Nansensu."</i> (PL3)	<i>danmari</i> means "silence" and is also the term for referring to a "silent scene" in theater. Such silent scenes are well known devices in Kabuki. <i>aketaru</i> is a classical equivalent of <i>aketa</i>, the past form of <i>akeru</i> ("open"). <i>aryū</i> is a contraction of <i>are wa</i>, "as for that."
21	Oshō: 「だんまりで 幕 を あけたる 雪 の 山」(a haiku) <i>Danmari de maku o aketaru yuki no yama</i> silent scene in/on curtain (obj.) opened snow of mountain "On a silent scene / the curtain opens: / a snowy mountain." Nansensu: 和尚、ありゃあ 屋根です よ。 <i>Oshō, aryū yane desu yo.</i> priest as for that roof is (emph.) "That's a roof, Reverend." (PL3)	<i>mimi</i> = "ears" and <i>mimi o sumaseru</i> means to "strain/perk up one's ears." <i>goran-nasai</i> is a command, "look!" After the -te form of a verb, <i>goran -nasai</i> means "try doing [the action]/do [action] and see what happens." <i>nakigoe</i> is from <i>naku</i> ("cry/call," for an animal or insect) and <i>koe</i> ("voice"; <i>k</i> changes to <i>g</i> for euphony). <i>deshō</i> after a question word makes a conjectural question ("I wonder what . . . ?/What do you suppose . . . ?").
22	Oshō: っ! 耳 を すませて ごらんさい! <i>Shil Mimi o sumasete goran-nasai!</i> shhh ears (obj.) clear see what happens "Shhh! Listen!" (PL2-3) なんの 鳴き声 でしょう? <i>Nan no nakigoe deshō?</i> what of cry/call is it, I wonder? "I wonder what's making that cry?" (PL3)	
23	Nansensu: 伝沢 先生、やっぱりちよっと 寒い んじゃないですか? <i>Dentaku Sensei, yappari chotto samui n ja nai desu ka?</i> (name) (title) after all a little cold (explan) isn't it/aren't you? "Dr. Dentaku, aren't you a little cold after all?" (PL3) Dentaku: な . . . なに を いう。すこし 暑い くらい じゃ。 <i>Na . . . nani o iu. Sukoshi atsui kurai ja.</i> wh-what (obj.) say a little hot almost am "What are you saying? I'm a little hot, almost." (PL2) FX: カタカタ カタカタカタン <i>Kata kata kata kata katan</i> (a rattling effect, from their shivering)	<i>yappari</i> is a colloquial <i>yahari</i> ("after all/as [one might have] expected"). <i>nani o iu</i> in response to a statement often has the feeling of "Nonsense!" <i>kurai</i> after certain adjectives means "almost."



24	Man: みろ よ。こんな 寒い 中 <i>Miro yo. Konna samui naka</i> look (emph.) this much cold within/inside 風流 を 気取ってる バカ が いる ぜ。 <i>fūryū o kidotte-ru baka ga iru ze.</i> elegance (obj.) are affecting fools/diots (subj) exist (emph) “Look at that. There’re some fools affecting elegant d- version in this cold.” (PL2) やせがまん も いいとこ だ。 <i>Yasegaman mo ii toko da.</i> strained/endure (emph.) considerable extent is “Their straining to endure has reached an extreme.” → “If that doesn’t take the prize for trying to keep a stiff upper lip!” (PL2) Woman: さあ, はやく 帰って <i>Sā, hayaku kaette</i> okay/come on quickly go home-and あったかーい コタツ に 入りましょ。 <i>attaka-i kotatsu ni hairimasho.</i> warm quilt frame/table to let’s enter “Come on, let’s hurry home and get under the wa-a- arm kotatsu.” (PL3 informal)	• <i>miro</i> = abrupt command form of <i>miru</i> (“look”) • <i>de</i> for marking the location of an action is omitted after <i>naka</i> (“within/inside”). • <i>kidotte-(i)ru</i> is from the verb <i>kidoru</i> (“affect a pose/assume airs”). • <i>konna samui naka (de) fūryū o kidotte-ru</i> is a complete thought (“affecting elegance in this much cold”) modifying <i>baka</i> (“fools/diots”). • <i>ze</i> is a rough masculine particle for emphasis. • <i>yasegaman</i> refers to an effort to hide/endure without showing one’s hardship/suffering. • <i>ii</i> is basically “good/fine,” but in certain idioms it means “considerable”; <i>toko</i> is a contraction of <i>tokoro</i>, literally “place” but here referring more abstractly to “extent.” The informal expression ... <i>mo ii toko(ro) da</i> means the condition/action referred to is of a “considerable extent” — i.e., “excessive/extreme.” • <i>sā</i> is often used like “well now/come on” to prepare oneself for action or to urge the listener to action. <i>Sasā</i>, below, is a variation. • a <i>kotatsu</i> is a low frame with a firepan or heating element under it and a quilt draped over it, usually with a square board placed on top as a tabletop (though a board was less likely to be used in the Edo period than it is now). • <i>hairimasho</i> (or <i>hairimashō</i>) is a PL3 form of <i>hairu</i> (“enter/get under”) showing will/intent.
25	Dentaku: なに が やせがまん な もんか, ちくしょうめ! <i>Nani ga yasegaman na mon ka, chikushō-me!</i> what (subj.) strained endurance is/are by no means? (explet.) “We’re not just trying to keep a stiff upper lip, the jerk!” (PL1) Nansensu: おっ! あそこ で たき火 を してる! <i>O! Asoko de takibi o shite-ru!</i> oh/hey over there at bonfire (obj.) are doing “Hey, they’ve got a fire going over there!” (PL2)	• <i>nani ga ... na mon(o) ka</i> is an expression that strongly/roughly challenges the validity of the other person’s statement. • <i>chikushō</i> is literally “beast” but is often used as an expletive of chagrin: “Damn!” Adding the pejorative suffix <i>-me</i> makes it more of a “dirty name” — “they/you damn jerk!” • <i>shite-(i) ru</i> is from <i>suru</i> (“do”).
26	Dentaku: 雪 に たき火 と は こりゃ また 風流 じゃ! <i>Yuki ni takibi to wa korya mata fūryū ja!</i> snow in bonfire (quote) as-for as-for-this again/also elegance is “A bonfire in the snow — now that’s elegant, too!” (PL2)	• <i>korya</i> is a contraction of <i>kore wa</i> (“as for this”).
27	Nansensu: 相変わらず だ ねえ。 <i>Aikawarazu da nē.</i> unchanged is (colloq.) “He’s the same as ever.” (PL2) Oshō: どこじゃ? たき火 は どこじゃ? <i>Doko ja? Takibi wa doko ja?</i> where is? bonfire as-for where is? “Where is it? Where’s the bonfire?” (PL2)	• <i>doko ja? = doko da?</i> = “Where is it?” Asking a question with <i>da</i> has a rough, masculine feeling. Asking a question with <i>ja</i> does not sound as rough, but it is mostly reserved for older men.
28	Dentaku: ちよいと あったまらせてくれ。 <i>Choito attamarasete kure.</i> a little allow to warm myself (please) “Let me warm myself a bit, will you?” (PL2) Man: おう, いっしょに いっぺえ やりねえ。 <i>O, issho ni ippei yari-nē.</i> sure/okay together one cup/drink do/have “Sure, have a drink with us.” (PL2)	• <i>attamarasete kure</i> is from <i>atamamaru</i> (“[something/someone] warms up”) → <i>atamamareru</i> = “cause/allow [someone] to warm up” → <i>attamarasete kure</i> = “(please) let me warm up.” <i>Kure</i> after the <i>-te</i> form of a verb makes a request or gentle command. • <i>ippei</i> is a slang equivalent of <i>ippai</i> (“one drink”). <i>Ichī</i> (“one”) + <i>hai</i> (the counter for cups/drinks) changes to <i>ippai</i> when combined. • <i>yari-nē</i> is a slang equivalent of <i>yari-na</i>, which is short for <i>yari-nasai</i>, a gentle command form of <i>yaru</i> (“do”).
29	Nansensu: なるほど, 雪見酒 で 風流 と きたか。 <i>Naruhodo, yukimizake de fūryū to kita ka.</i> aha/see snow-viewing sake with elegance (quote) came up? “Aha, so they’ve come up with the elegant diversion of drinking sake in the snow, have they?” (PL2) Man: ささア, ぐー っ と やりねえ! <i>Sasā, gū—tto yari-nē!</i> okay/come on (one big gulp FX) (quote) do “Come on, bottoms up!” (PL2)	• <i>-zake</i> (from <i>sake</i>) attached to a word describing an activity refers to enjoying sake while doing that activity. • ... <i>to kita</i> is the past tense of ... <i>to kuru</i> (quotative <i>to</i> + “come”), an expression meaning “come out/come up with ...”



30

Dentaku: プハアーツ
Puhaa—!
“Ahhh.” (satisfied expulsion of breath)

31

1st Man: おつ、いける クチ だね。
O! ikeru kuchi da ne.
Oh/hey can go/do type are (colloq.)
→ “Hey, you’re a real drinker, aren’t you!” (PL2)
さあ、 もっと やりねえ! ほら。
Saa, motto yari-nē! Hora.
well/come on more do here
“Come on, have some more! Here.” (PL2)
2nd Man: これ じいさん、 こぼれてンゾ。
Kore Jiisan, koborete-n zo.
(interj.) Gramps/old man-(hon.) is spilling emph.
“Watch it, there, Gramps. It’s spilling.” (PL2)

32

Dentaku: 「いつにしか 雪 で 割れたる 雪見酒」
Itsu ni shika yuki de waretaru yukimizake.
what time at (emph.)? snow with split/diluted snow-viewing sake
“At what moment / was it diluted by snow? — / snow-viewing sake.” (a haiku)
Nansensu: だてに 先生 やってない ね!
Date ni sensei yatte-nai ne!
for show doctor are not doing are you?
“You’re not a doctor for nothing, are you?” (PL2)

33

1st Man: なんじゃい。 そんなの が 風流 ちゅうのか。
Nan jai. Sonna no ga fūryū chū no ka.
what is it? that kind of thing (subj.) elegance (quote) (explan.-?)
“What? That’s what’s called fūryū?” (PL2)
そんなら オラ達にも できらァ な。
Son nara ora-tachi ni mo dekirā na.
if it is that we [masc.] to also/even can do (colloq. emph.)
“If that’s it, we can do it, too.”
→ “Even we could do that.” (PL2)
2nd Man: ヨッ!
Yo!
(interj.)
“Sure thing!” (PL2)

34

1st Man: 「口 あけて だれ が 一番 くらう か 雪見酒」
Kuchi akete dare ga ichiban kurau ka yukimizake.
mouth open-and who (subj.) most drink ? snow-viewing sake
“Open your mouth / and let’s see who can drink the most: / snow-viewing sake.” (an attempted haiku)
2nd Man: 負けて たまる か。
Makete tamaru ka.
lose/be defeated-and can bear/endure ?
“Can I bear losing?”
→ “There’s no way I’m gonna let you win!” (PL2)

- *ikeru*, the potential (“can/able to”) form of *iku* (“go”), is often used as slang for “can do,” and *kuchi* (literally “mouth”) is used colloquially to mean “kind/type,” which would seem to give *ikeru kuchi* the meaning of “the can-do type”; but *ikeru kuchi* specifically refers to someone who can drink/hold his liquor • “a real drinker.”
- *hora* is an interjection used to get the listener to notice/pay attention to something, like “here/look/see/watch.”
- *kore*, like *hora*, is used to get one’s listener to notice/pay attention to something, but it can often carry a mildly admonishing/scolding tone as well.
- *jiisan* is an informal word for addressing or referring to an old man. The honorific *-o-* is added when needing to be more polite/formal.
- *itsushika* is an expression like *itsu o ma ni ka*, implying “at some point in time/when one was not aware.” The particle *ni*, often used for marking a point in time (“at —”), is added in this case for rhythmic purposes.
- *waretaru* is a classical equivalent of *wareta*, plain/abrupt past form of *wareru* (“be divided/diluted/mixed”).
- *date-ni* is an adverb meaning “[do] for show/as an empty affectation.”
- *yatte-nai* is a contraction of *yatte-inai*, negative of *yatte-iru* (“is/are doing”) from the informal word for “do,” *youtu*. *Sensei (o) yaru* = “do a doctor/doctoring” → “be a doctor.”
- *nan jai* is a colloquial/slang equivalent of *nan dai*, a less abrupt/“softer” version of the informal/rough *nan da* (“what is it?”)
- *sonna* = “that kind of” and *sonna no* = “that kind of thing”
- *chū* is a contraction of the quotative *to iu* (“what is called”).
- *son nara* is a contraction of *sore* (“that”) plus the conditional *nara* (“if [it is]”).
- *ora* is a variation of *ore*, a rough, masculine word for “I/me.” Adding *-tachi* makes it plural, “we/us.”
- *dekirā na* is a masculine slang contraction of *dekiru wa na*, “can do” plus colloquial emphasis. Men can use *wa* in informal speech without sounding especially feminine, especially if a mostly masculine particle like *na* is added. Contractions based on *wa* are generally reserved for male speakers only.
- *akete* is the *-te* form of *akeru* (“open”).
- *ichiban* is literally “number one,” but when it directly modifies a verb it means “most/to the greatest degree.”
- *kurau* is an informal word for “eat/drink.”
- his haiku has neither the proper 5-7-5 rhythm nor elegant turn of phrase, so he has achieved nothing more than a drinker’s doggerel verse.
- *makete* is the *-te* form of *makeru* (“lose/be bested”).
- the *-te* form of a verb plus *tamaru ka* is literally a question (“Can I bear/endure [doing . . . ?]”), but it actually serves as a strong declaration/challenge: “I’ll never [do . . .]/There’s no way I’ll [do . . .]/Damn if I’ll [do . . .].”



35	Dentaku: ありがとう！ <i>Arigato yo</i> thank you (emph.) "Many thanks!" (PL2) Nansensu: また な。 酒見雪... イヤ 酒雪見... <i>Mata na. Sakemiyuki... iya sakeyukimi...</i> again (colloq.) sake-view-snow no sake-snow-view アアレ？ 見酒雪... <i>A are? Mizekeyuki...</i> h-huh? view-sake-snow "See ya' later. Sake-viewing snow... No, sake-snowing view... H-huh? Viewing-sake snow..." (PL2)	• shortening the last vowel in <i>arigato</i> ("thank you") gives it an informal sound, and the emphatic <i>yo</i> is also informal. • <i>are?</i> is an interjection of surprise/bewilderment when something is wrong or does not go as expected.
36	Nansensu: アーッ、もう 風流 は おしまい だ。 <i>A—, mō fūryū wa o-shimai da.</i> arghh now/already elegance as-for ended/finished is "Arghh! Enough with elegant diversion." (PL2)	• <i>o-shimai</i> is the honorific prefix <i>o-</i> plus the noun form of <i>shimau</i> ("end/finish/put away").
37	Dentaku: どうだい 酔い が さめたか！ <i>Dō da? Yoi ga sameta ka?</i> how is it? intoxication (subj.) woken up ? "How's this? Did you sober up?" (PL2) Nansensu: ひえっ！ <i>Hie!</i> "Yikes!"	• <i>yoi</i> = "intoxication/inebriation," and <i>sameta</i> is the plain/abrupt past form of <i>sameru</i> ("wake up"). <i>Yoi ga sameru</i> is an expression for the effects of intoxication wearing off: "become sober."
38	Nansensu: やった な。 ヘボ 医者 め！ <i>Yatta na, hebo isha -me!</i> did didn't you quack doctor (insult) "You asked for it, you quack!" (PL1) Sound FX: バシヤッ！ <i>Basha!</i> Splat (effect of snowball smashing into his face)	• <i>yatta</i> is the plain/abrupt past form of <i>yaru</i> ("do"), and <i>na</i> is the informal and mostly masculine equivalent of <i>ne</i>, so <i>yatta na</i> is literally "You did it, didn't you?" In actual use, these can be fighting words: "Now you've done it! You're asking for it!" • <i>-me</i> after a word referring to a person shows contempt/derision.
39	Boy: おい、 源吾郎、 あそこ で 雪合戦 <i>Oi, Gengorō, asoko de yukigassen</i> hey (name) over there at snowball fight してん の おめエ の おやじ じゃねエか？ <i>shite-n no omē no oyaji ja nē ka?</i> is doing one/person you 's father/old man isn't it? "Hey, Gengorō, isn't that your old man having a snowball fight over there?" (PL2) Gengorō: ああ、 なさけない。 <i>Ā, nasakenai.</i> ah/oh pathetic/disgraceful "Ahh, such a disgrace." (PL2)	• <i>yukigassen</i> is literally "snow battle" — <i>yuki</i> = "snow" and <i>kassen</i> = "battle/face-off/contest" (<i>k</i> changes to <i>g</i> for euphony). <i>Yukigassen (o) suru</i> = "do/have a snowball fight." • <i>shiten</i> is a contraction of <i>shite-iru</i> ("is/are doing"), from <i>suru</i> ("do"). • <i>no</i> in this case can be thought of as substituting for <i>hito</i> ("person"). The complete thought <i>asoko de yukigassen shite-iru</i> ("is having a snowball fight over there") is its modifier. • <i>omē</i> is a slang version of <i>omae</i>, an informal/rough masculine word for "you." The vowel combinations <i>ae</i> and <i>ai</i> (see <i>ja nē ka</i>, below) can change to <i>ē</i> or <i>ei</i> in certain dialects and masculine slang. • <i>oyaji</i> is an informal word for "father." In adult speech it's usually reserved for one's own father, and <i>oyaji-san</i> is used for someone else's father. The word remains quite informal even with the honorific <i>-san</i>, though, so it should be used with caution. • ... <i>ja nē ka</i> = ... <i>ja nai ka</i> = "isn't it ... ?"
40	Nansensu: あっ！ <i>A!</i> oh/yikes "Yikes!" (PL2)	
41	Dentaku: おーい、 大丈夫 か？ <i>O—, daijōbu ka?</i> hey/yo ho! all right/safe ? "Hey, are you all right?" (PL2) Nansensu: アタタ <i>Atatata</i> "Ow-ow-ouch." (PL2)	• <i>atata</i> is a colloquial variation of <i>itai</i> ("is painful/hurts") used as an exclamation: "Ouch! Ow!" Other typical variations of the exclamation <i>itai!</i> are <i>itai</i>, <i>itatai</i>, <i>aitai</i>, and <i>aitatai</i> — with additional <i>-tas</i> added in proportion to the degree/duration of pain.
42	Nansensu: おっ、 そうか！ これだ！ <i>O!, sō ka! Kore da!</i> oh/hey is it so this is it "Hey, that's it! This is (the answer)!" (PL2)	• <i>sō ka</i> is literally a question ("Is it so/is that right?"), but it's also used as an exclamation of sudden realization ("That's it! Oh, right!").



44



43



45



46

43

Narration: 瞑想 に ふけりし ポン吉、石 につまずきけり。
Meisō ni fukerishi Ponkichi, ishi ni tsumazukikeri.
 meditations/daydreams in was lost (name) stone/rock on tripped/stumbled
The daydreaming Ponkichi tripped on a rock. (PL2)

Ponkichi: アレ アレ
Are are
 (interj.) (interj.)
"Oopsie doopsie" (PL2)

- *fukerishi* is a classical equivalent of *fuketta*, the plain/abrupt past form of *fukeru* ("lose oneself in/be absorbed in"). *Meisō ni fukerishi* is a complete thought/sentence ("was lost in daydreams") modifying *Ponkichi*: "Ponkichi who was lost in daydreams" → "the daydreaming Ponkichi."
- *tsumazukikeri* is a classical equivalent of *tsumazuita*, plain/abrupt past form of *tsumazuku* ("trip/stumble").

44

Narration: ああ、夢 は 夢 かな 初 がつを、
Ā, yume wa yume kana hatsu-gatsuo,
 Ahh/alas dream as-for dream alas first bonito
Ahh, the dream of first bonito was alas but a dream ... (PL2)
 長者様 も 吉原 も 今では 縁なき ものとなりける。
chōja-sama mo Yoshiwara mo ima de wa en naki mono to nari ni keru.
 rich person/millionaire-(hon.) also (place name) also as for now without connection/hope thing became (emph.)
 "and now both millionaire and Yoshiwara became things with which he had no connection."
→ and now both millionaire and Yoshiwara slipped hopelessly beyond his reach. (PL2)

- *kana* is an exclamation, "What ... !/How ... !/Alas!"
- *chōja* refers to a person of great wealth without specifying the amount of his/her wealth. *Chōja-sama* is like saying "Mr. Rich Man/Millionaire."
- *en naki* is a classical equivalent of *en ga nai*, a complete thought/sentence modifying *mono* ("things"). *En* essentially refers to "connections/bonds of fate/karma," so *en ga aru* = "to be linked by fate" and *en ga nai* = "have no links of fate" → "have no hope of attaining/reaching."
- ... to *nari ni keru* is similar to modern ... *ni natta* ("became") plus *no da* (used primarily for emphasis).

45

Nansensu: へへん、これです よ、最後の オチ は！
Hehen, kore desu yo, saigo no ochi wa!
 (laugh/chuckle) this is (emph.) last/final funny twist/ending as-for
"Ha haa, this is it. This is the funny twist at the end." (PL2)

- *ochi* refers to a "punchline/humorous twist" at the end of a joke or funny story. The syntax is inverted. Normal order would be *Saigo no ochi wa kore desu yo*.

46

Nansensu: オイラ、すげえ ハジ かい た ん だから ナ！
Oira, sugē haji kaita n da kara na!
 I/me awful/terrible shame/ignominy brought upon myself (explan.) because (emph.)
 "(Because) the situation is that I brought terrible ignominy upon myself!"
→ "Boy, did I make a fool of myself!" (PL2)

Nansensu: なアに、風流 にも いろいろ ある もんだ。
Nāni, fūryū ni mo iro-iro aru mon da.
 what/it's nothing elegant diversions even in/among many kinds exist is common/standard
"But so what, even elegant diversions come in many kinds." (PL2)

Vendor: あまーざあーけえ ござあけえー
Amā-zā-kē kozākē-
 sweet sake overnight sake
"Amazake, kozake." (PL2)

- *sugē* is a slang version of *sugoi* ("awful/terrible/dreadful/incredible").
- *haji (o) kaita* is the plain/abrupt past form of *haji o kaku*, "bring shame/ignominy/embarrassment upon oneself."
- *nāni* is an elongated *nani* ("what"), which is sometimes used as an interjection when denying/belittling/shrugging off some problem/difficulty.
- *mono da* after a non-past verb implies that the action or situation indicated by the verb is "common/standard/the way things are or should be."
- *amazake* and *kozake* are different names for the same sweet beverage made from malted rice by fermenting it at about 130-40° overnight, turning most of the starches into sugars. *Amazake-uri*, or "amazake vendors," plied the streets during the Edo period, carrying a pole on their shoulder with a box hanging from each end — one containing the *amazake* on its warmer; the other, bowls for drinking it. The drink was especially popular during the winter because of its warmth.



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From Calvin and Hobbes, p. 30

衿	eri	collar
関心	kanshin	interest
目玉	medama	eyeball
網膜	mōmaku	retina

From Basic Japanese, p. 34

婚姻届	kon'in todoke	marriage registration
マジック	majikku	magic marker(s)
おかしい	okashii	strange/abnormal
量	ryō	quantity
式	shiki	ceremony
新婚旅行	shinkon ryokō	honeymoon
大安	taian	auspicious day (Buddhist)
特別な	tokubetsu-na	special
予備校	yobikō	cram/prep school

From Manga Business Manners, p. 40

引越する	hikkoshi suru	move (dwelling, office, etc.)
隠す	kakusu	hide (something)
食う	kuu	eat
人間関係	ningen kankei	human relations
掃除する	sōji suru	clean (v.)
数日	sujiitsu	several days
つく	tsugu	pour/fill

From Sarari-kun, p. 44

営業畑	eigyō-batake	sales field
畑	hatake	field
百姓	hyakushō	farmer
経理	keiri	accounting

From Midori-san, p. 45

ダンナ	danna	master/husband (informal)
外国製	gaikusei	foreign-made
高級品	kōkyūhin	high-class item
お返し	o-kaeshi	return gift
支出	shishutsu	expense/outlay

From Tanaka-kun, p. 48

あむ	amu	knit/weave
電卓	dentaku	calculator
度胸	dokyō	nerve/guts/boldness
器用	kiyō	skillful/good with hands

From Furiten-kun, p. 50

盆栽	bonsai	bonsai
疑問	gimon	questions/doubts
研究	kenkyū	research
松の木	matsu no ki	pine tree
すばらしい	subarashii	wonderful/marvelous
台風	taifu	typhoon
たおれる	taoreru	fall over/collapse

From Crayon Shin-chan, p. 52

洗う	arau	wash
美人	bijin	beautiful woman
影響	eikyō	influence

昼メシ	hirumeshi	lunch (masc.)
お小遣い	o-kozukai	allowance
女房	nyōbō	wife
お菓子	okashi	sweets/snacks
奥さま	okusama	wife
応接室	ōsetsu-shitsu	reception room
しつけ	shitsuke	training/discipline
書類	shorui	papers
主人	shujin	husband
スッカラン	sukkarakan	penniless/broke
大切な	taisetsu-na	important
つきあい	tsukiai	socializing
妻	tsuma	wife
受付	uketsuke	receptionist
予定	yotei	plan

From What's Michael?, p. 58

払う	harau	pay (v.)
皮膚	hifu	skin
皮膚科	hifu-ka	dermatology
忙しい	isogashii	busy
解放する	kaihō suru	liberate/free
前金	maekin	advance payment
マタタビ	matatabi	catnip
三毛	mike	tortoise shell (pattern)
ニコニコする	niko-niko suru	smile (v.)
ノミ	nomi	flea(s)
卵	tamago	egg
追加料金	tsuika ryōkin	additional fees/charges
つける	tsukeru	attach/provide
夢	yume	dream (n.)

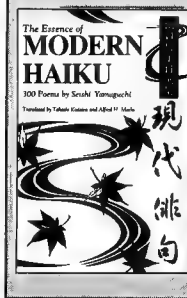
From Odaiji-ni, p. 72

足跡	ashiato	footprints
足取り	ashidori	footsteps
あたたまる	atatamaru	warm up/become warm
ぶつかる	butsukaru	bump/crash into
風流	fūryū	elegance/taste/refinement
繁盛する	hanjō suru	flourish/prosper
へぼ医者	hebo isha	quack (doctor)
地酒	jizake	local sake
片田舎	katainaka	remote countryside
気取る	kidoru	affect a pose/assume airs
築く	kizuku	build up/construct
こぼれる	koboreru	(something) spills/drops (v.)
志す	kokorozasu	set aims/sights on
むかし	mukashi	long ago
仲間	nakama	friends/companions
そよ風	soyokaze	light breeze
たどたどしい	dadotadoshii	unsteady
たき火	takibi	bonfire
助ける	tasukeru	rescue/assist
飛ぶ	tobu	leap/fly
富	tomi	wealth
杖	tsue	cane
つかわす	tsukawasu	give/present/bestow
割れる	wareru	be divided/diluted/mixed
屋根	yane	roof
雪合戦	yukigassen	snowball fight

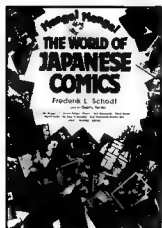
The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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	358	GAKU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano-</i> (<i>shi</i>), fun, enjoyable, pleasant	347
	75	音楽 <i>ongaku</i> music	
	2324	文楽 <i>buraku</i> Japanese puppet theater	
	楽	楽家 <i>rakutenka</i> optimist	
		安楽死 <i>anrakushi</i> euthanasia	105, 85

楽	㇀	㇁	㇂	GAKU, music; RAKU, comfort, ease; <i>tano(shi)</i> , pleasant 楽しみ <i>tanoshimi</i> , pleasure 音楽会 <i>ongakukai</i> , concert, musical
	㇃	㇄	㇅	
331 13 strokes	㇆	㇇	楽	気楽 <i>kiraku</i> , ease, comfort (木 15)



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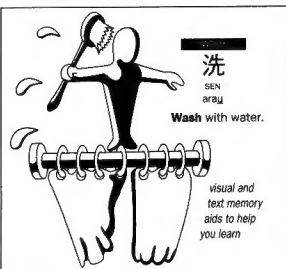
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